

Mus. ant. pract.

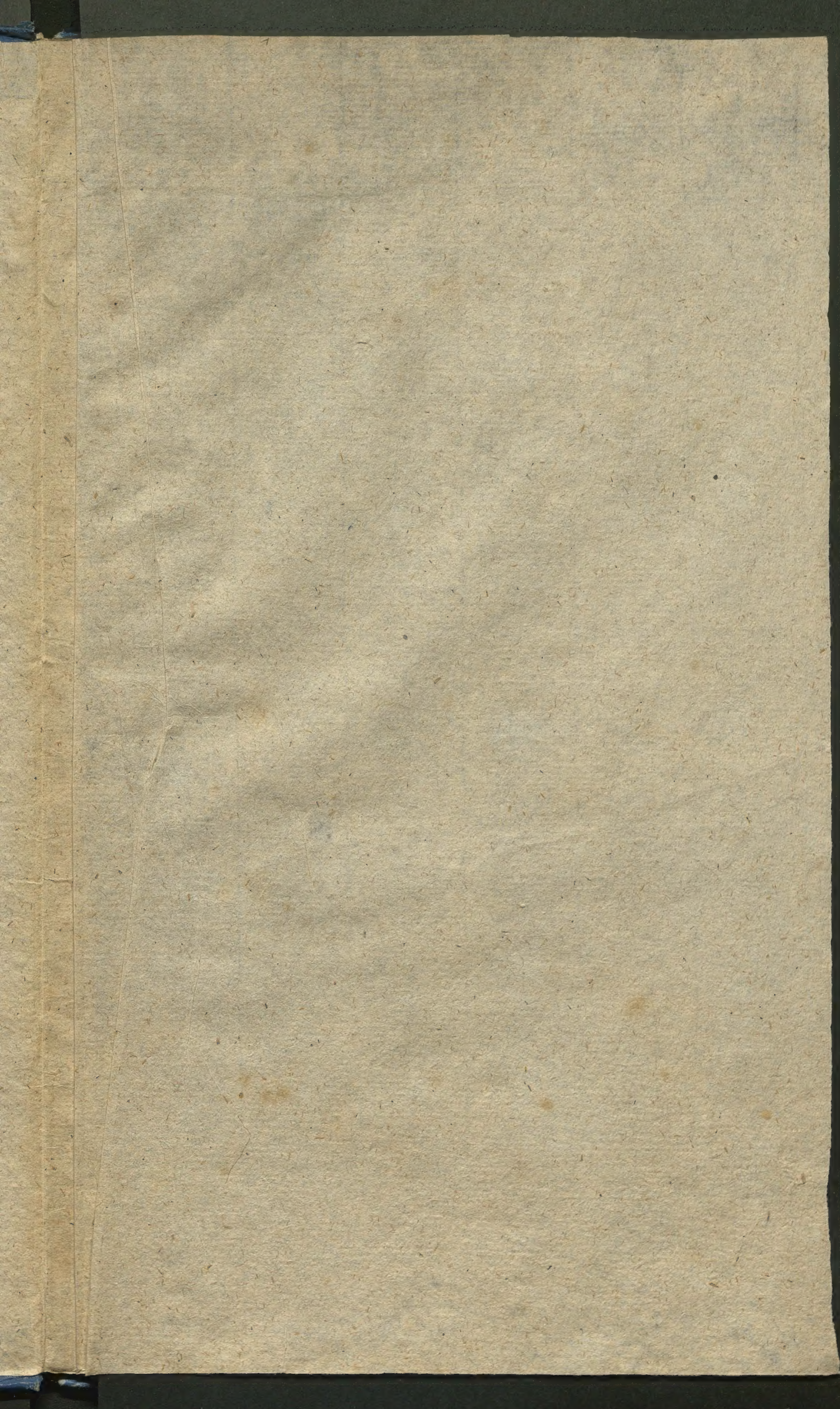
H 238



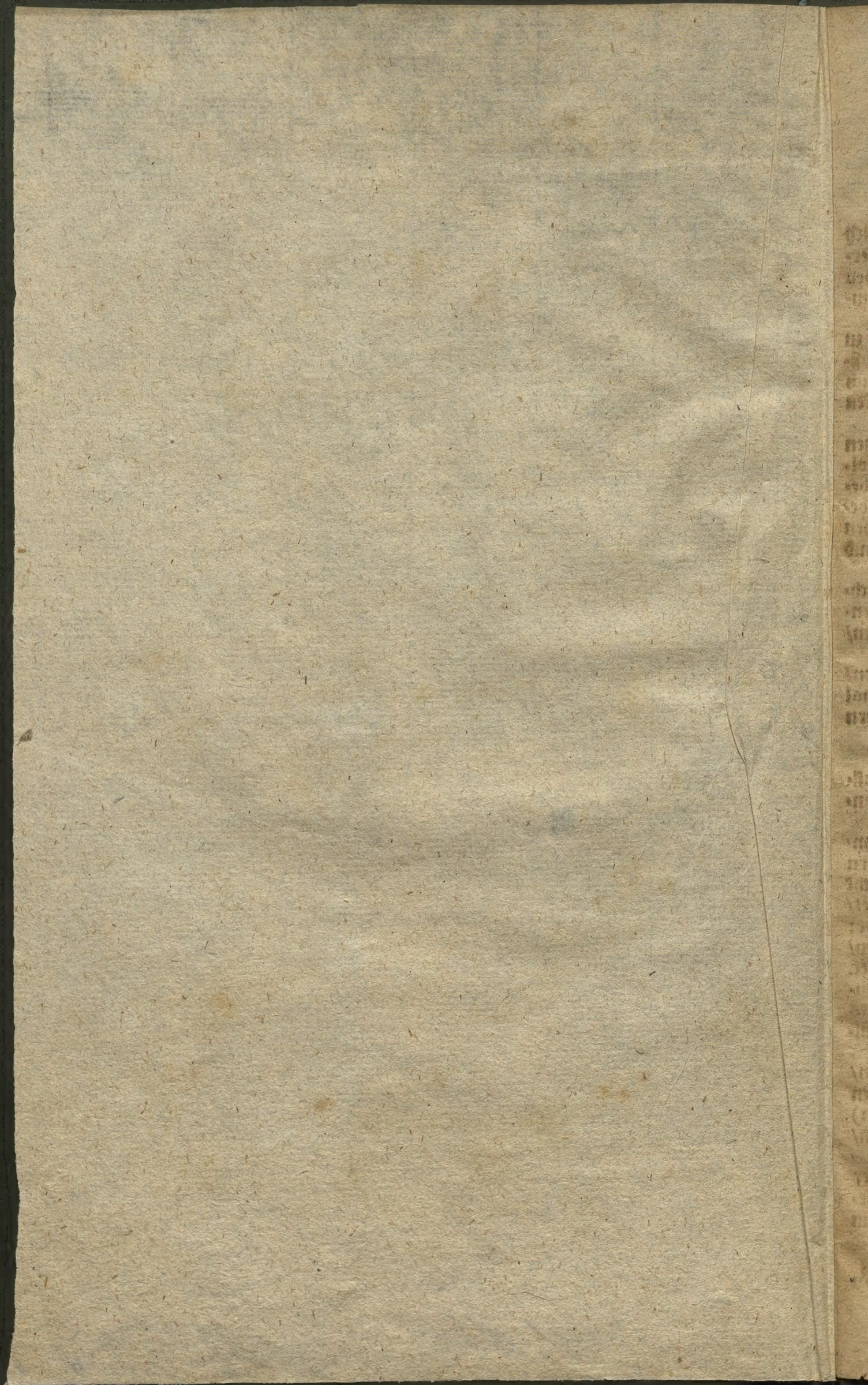
II Musik

HL 238











Vierdter Theil  
Musicalischer Andachten/  
Geistlicher



OTETEN

und



ONCERTEN,

Mit 5/6/7/8/9/10/12 und mehr Stimmen/nebenst  
einem gedoppelten General-Baß/

Componirt

Von

Andrea Hammerschmieden.

BASSUS CONTINUUS:

Zehende und letzte Stimme.



Freybergk in Meissen/  
Druckts und verlegt Georg Beuther/

Im Jahr M DC LXIX.





## An den Music liebhabenden Leser.

**N**ach dem heute zu Tage/ wie andere löbliche Künste/ also auch die Musica höchst gestiegen/ finden sich von derselben Arten unterschiedene Urtheile. Denn etlichen belieben die Concerten/ und ziehen sie den Moteten vor: Andere hergegen hören viel lieber eine vollstimmige Motet, und verwerffen die Concerten gänzlich.

Ob nun wol/ meines erachtens/ die Concerten billich höchst zu loben/ alldieweil nicht allein in denselben durch deutlich und rein aussprechende Sänger der Text besser zu vernehmen ist: Sondern auch ihre Lieblichkeit bey den Zuhörern eine sonderliche Andacht zuerwecken pfleget:

So ist es doch hiermit also bewand/ daß derselben Anmuth nicht wenig benommen werde/ wenn man Sie mit unrichtigen Sängern bestellet/ und meynet/ als müsse eine wohlgesetzte Concert allezeit lieblich klingen/ wenn es nur an sich selbst gut/ die Sänger aber beschaffen seyn möchten wie sie wolten: Welches aber so denn mehr ein Gespötte/ als eine behägiliche Music abgiebet/ und verursacht daß vollstimmige Moteten/ als in denen dergleichen Drängel nicht so bald gemercket werden/ die Concerten auff solchen fall weit übertreffen/ und also keines weges zu verachten sind.

Weil aber auch des guten zu viel werden kan/ und die Natur vielmehr durch die Abwechselung belustiget wird: Als bin ich bewogen worden/ hiermit dem Kunst- und Music liebenden Leser/ nicht allein zur Abwechselung mit unterschiedlichen Arten an die Hand zu gehen/ sondern auch/ wie solche füglich anzustellen/ notwendig mit wenigen zu erinnern.

Zwar denen in der Music wolersfahrenen und geübten hierinnen nichts vorzuschreiben/ als welche ohn mein erinnern/ einem Gesange/ den sie zuvor zum wenigsten ein oder zweymal versucht/ in der Kirchen seine gehörige Zierd und Anmuth zu geben wissen: Denen andern und etwas hierinnen Unerfahrenen aber zu ihrer Nachricht/ ist hierbey zu merken;

Daß Erstlich vor allen dingen ein langsamer Tact in acht genommen werde.

2. Daß beygesetzte Symphonien und Instrumenta, in mangelung dererselben ganz ausgelassen werden können/ außgenommen/ Num. XV. Wo aber Instrumenta vorhanden/ können dieselben die Capellen bestärcken.

3. Können die Concert-Stimmen und favoritten, in etwas von den Capellen abgesondert werden: Doch nicht so gar weit/ wie etliche im gebrauch haben/ welches eines ledweder Bescheidenheit anheim gestellet wird. So wird auch ein ieder die Gelegenheit des Orts in acht zu nehmen wissen/ und sonderlich darauff trachten/ daß nicht eine stumme Andacht verursacht/ sondern vor allen Dingen der Text klar und deutlich ausgesprochen und vernommen werde: Inmassen denn an ehlichen vornehmen Orten man nach Gelegenheit des Gesanges/ solchen/ umb die Wort besser zu vernehmen/ mitten in der Kirchen bey einem Regal anzustellen pfleget.

4. Weil hiesige Stadt Zittau/ bey der Kirchen Music Trompeten und Heerpauken zu gebrauchen privilegiret worden: Habe ich zu derer Brauch nur etwas hieher setzen wollen/ es können aber in Mangelung und an statt derselben zwey Zinken genommen oder auch gar aufsen gelassen werden.

5. Wird ein bescheidener Organist zu den Concerten nicht allzustarcke Register ziehen/ wie auch nicht allezeit volle griffe thun/ sondern lieber das fundament mit einer Baß-Geigen oder Posaunen/ bestärcken lassen (zu welchem ende ich zwey absonderliche Bässe setzen wollen) und in allem sich also mässigen/ damit sonderlich der Text/ umb den es vornehmlich zu thun/ deutlich könne vernommen werden.

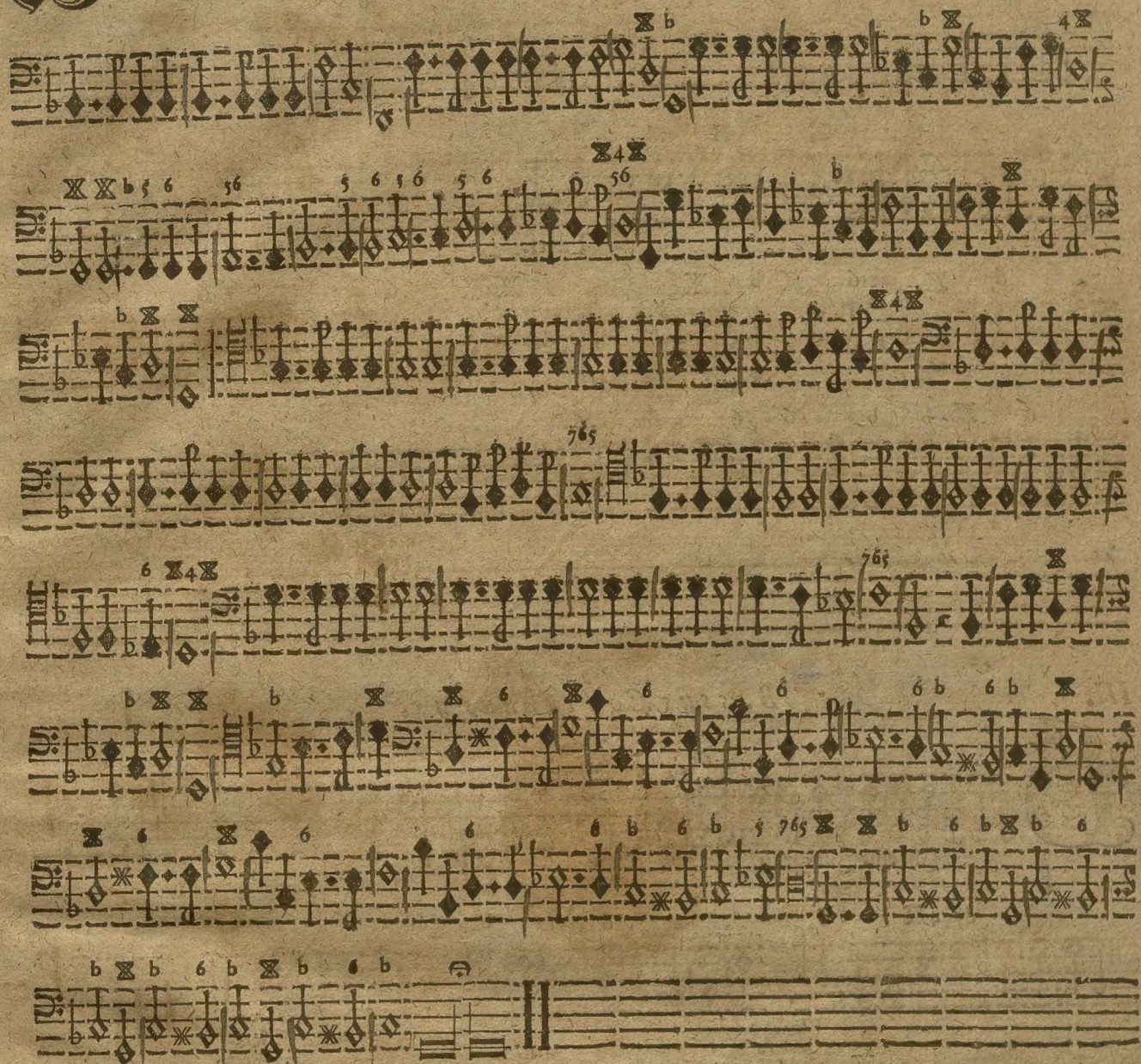
6. Endlich ist diese wolgemeynte Arbeit allein dahin gerichtet/ Gott und denen der Music Zugethanen/ nach Vermögen zu dienen. Im übrigen wird niemand nichts vorgeschrieben: Der Tadelr aber am wenigsten geachtet/ sondern vielmehr gebeten/ daß er hieran sein Feld spare/ und sich mit dem/ was er besser machen kan/ so lang es ihm beliebt/ behelffe.

AUTOR.





Ofianna.

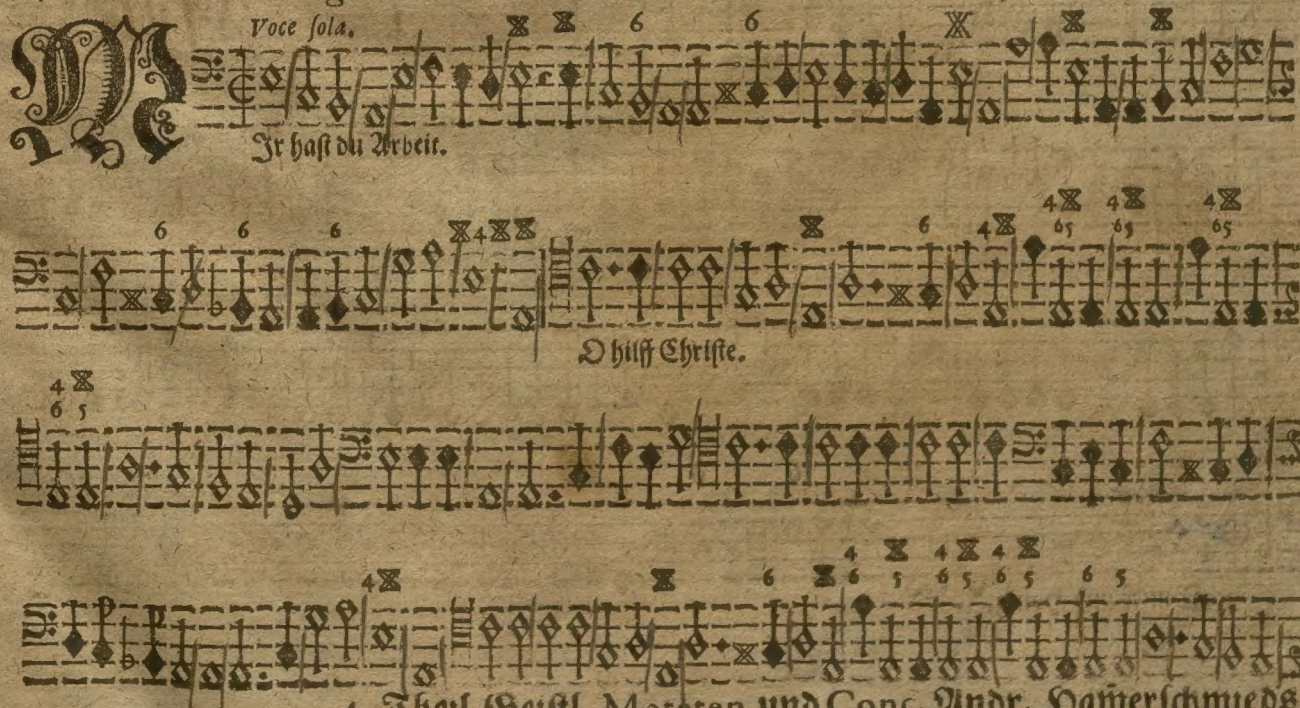


## II.

*Voce sola.*



3r hast du Arbeit.



4. Theil Geistl. Moteten und Conc. Andr. Hamerschmieds.  
aaaaa ij



BASSUS CONTINUUS à 5.

Measures 1-12 of the Bassus Continuus à 5. The notation is in a single system with a treble clef and a key signature of one flat. The music consists of a series of chords and intervals, with some measures containing a 'Tutti.' marking. The notation includes various accidentals and ligatures.

III.

BASSUS CONTINUUS à 5.

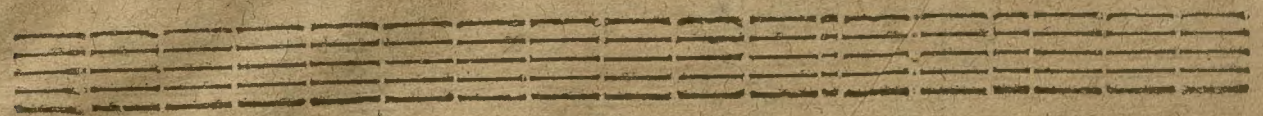
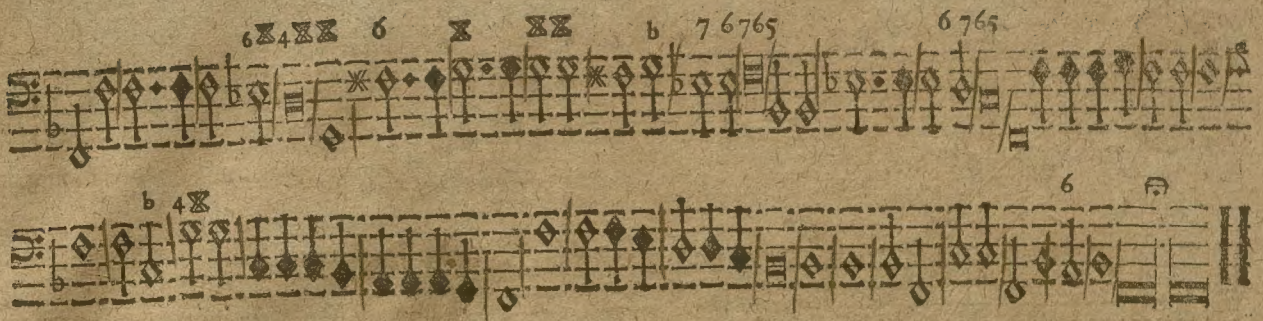
Measures 13-24 of the Bassus Continuus à 5. The notation is in a single system with a treble clef and a key signature of one flat. The music consists of a series of chords and intervals, with some measures containing a 'Tutti.' marking. The notation includes various accidentals and ligatures.

Ihreine Jungfrau.

Butter und Honig.

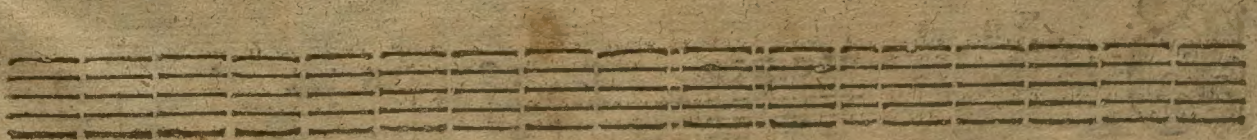
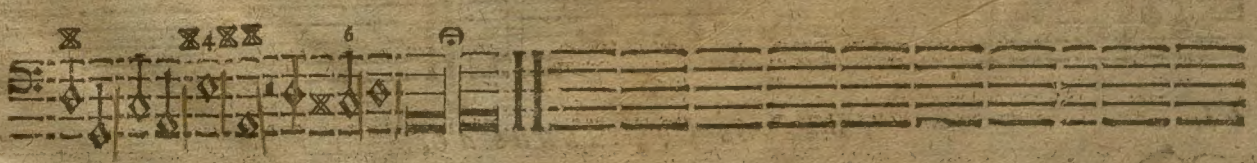
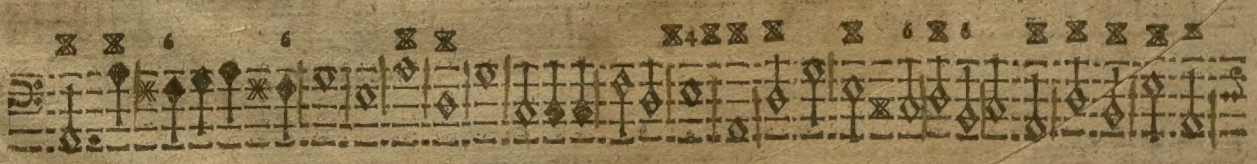
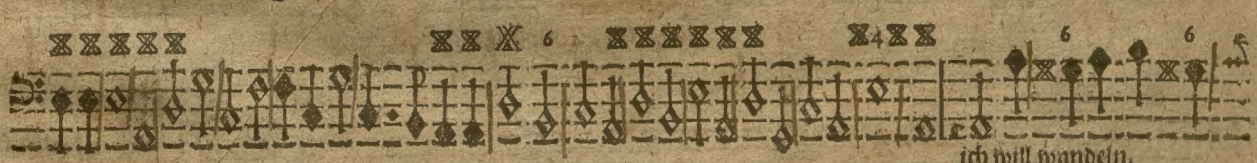
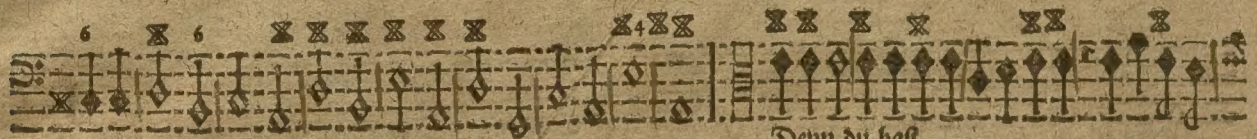
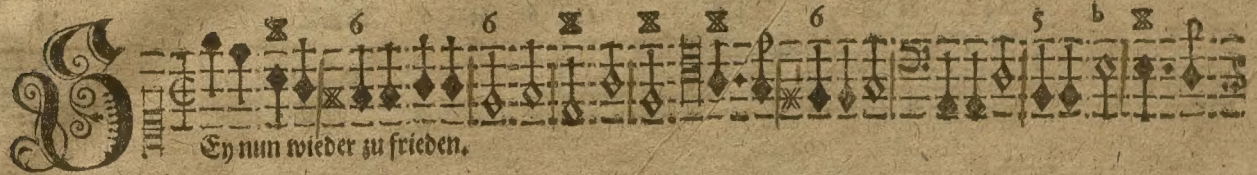


BASSUS CONTINUUS à 5.



IV.

BASSUS CONTINUUS à 5.





## V.

## BASSUS CONTINUUS à 6

**S** Auf und Güter, aber ein vernünftiges.

aber ein vernünftiges.

Das kömmer.

Hauf und Güter.

aber ein vernünftiges.

Und wird dem gegeben.

## VI.

## BASSUS CONTINUUS à 6.

**S** à 2. Herr der du bist vormals.



Basus CONTINUUS 6.

*L'Organo solo*

*Tutti.*  
Grosste uns Gott.

[illegible]

The image displays two staves of musical notation, likely from a historical manuscript. The notation is written in a style that combines elements of modern musical notation with historical symbols. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, with note values indicated by numbers above the notes (e.g., 6, 4, 2, 1, 1/2, 1/4, 1/8, 1/16). The second staff also begins with a treble clef and a key signature of one flat. It continues the musical piece, with similar note values and symbols. The notation is dense and fills the staves, with some measures containing multiple notes beamed together. The overall appearance is that of a historical musical score, possibly from the 16th or 17th century.

*Wilt du uns denn nicht wieder.*

Handwritten musical notation on a single staff, featuring various notes, rests, and a large 'C' time signature. The text 'Herr erzeuge uns deine.' is written below the staff.

969

Tröste uns Gott.

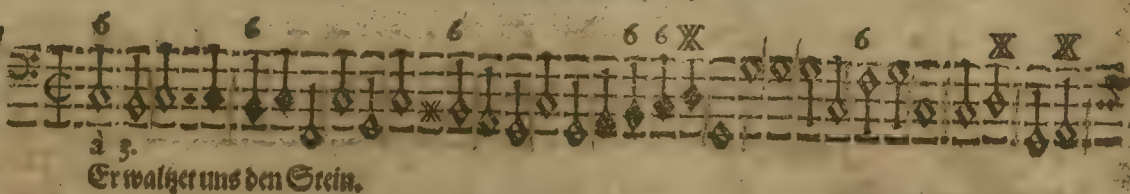
[illegible]

VII. *Dialogus. à 6. Bassus CONTINUUS.*

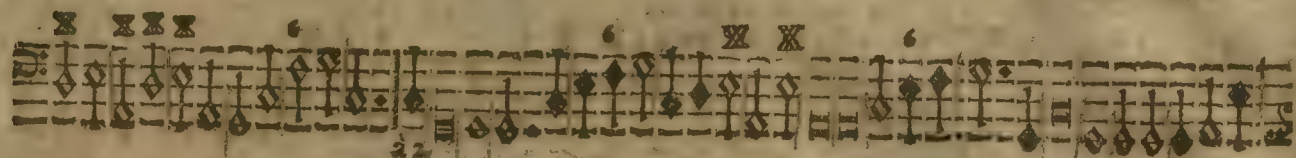
Symphon. a 5.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

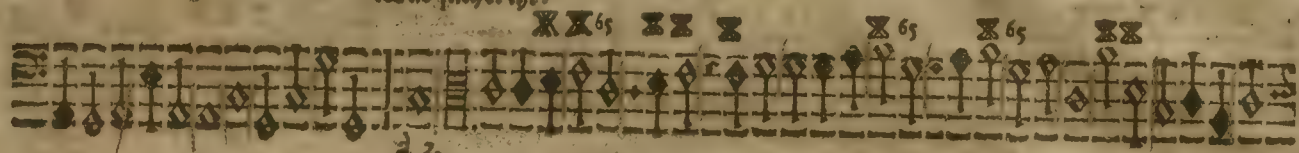




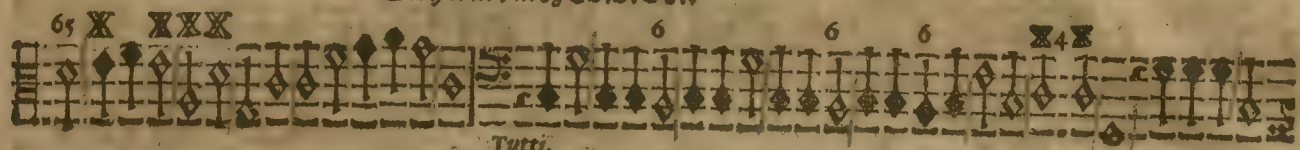
Er wälhet uns den Stein.



Was fuchet ihr.



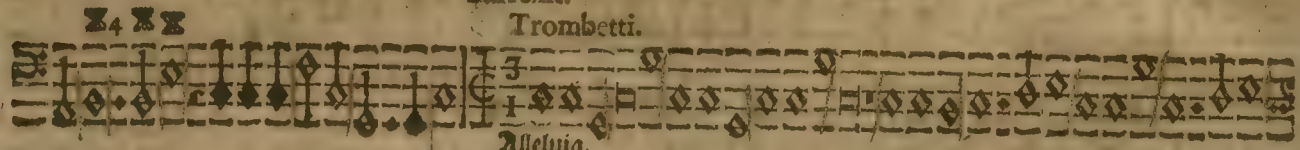
Sie haben den HERREN.



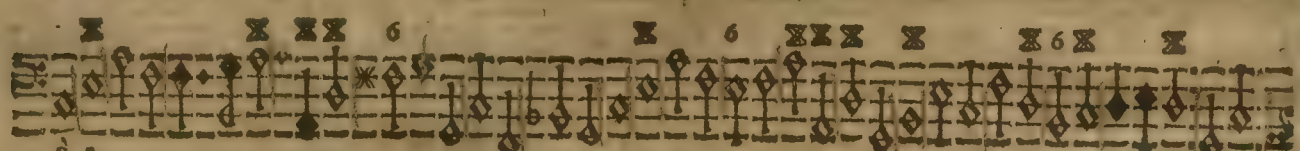
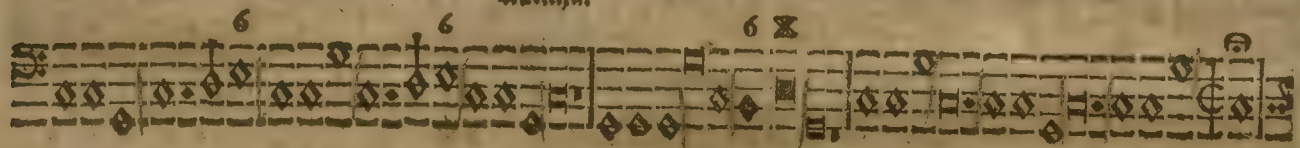
Tutti.

Surrexit.

Trombetti.

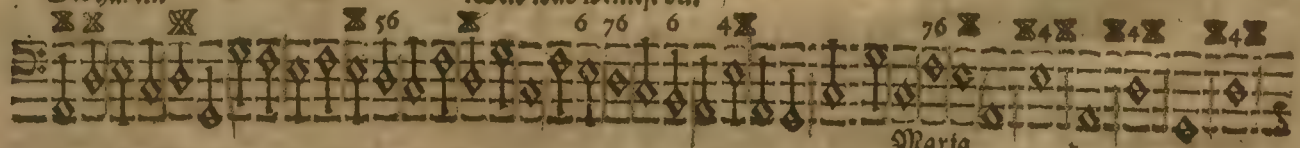


Alleluja.

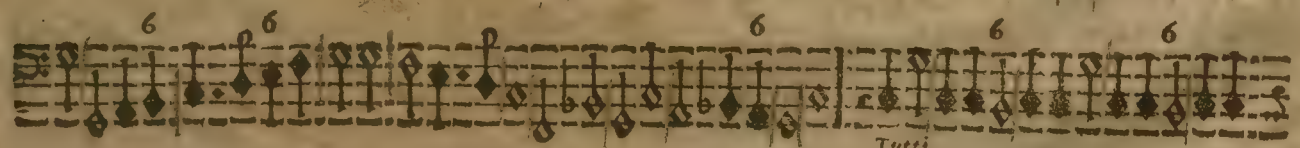
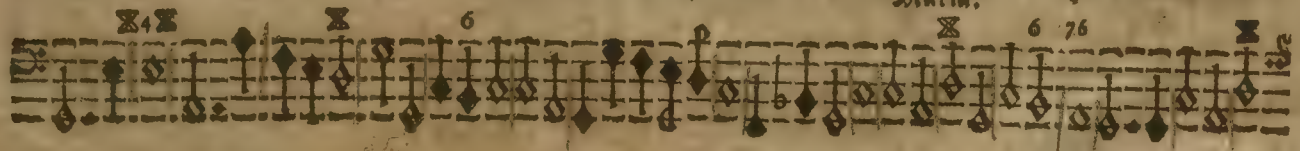


Sie haben.

Weib was weinst du.

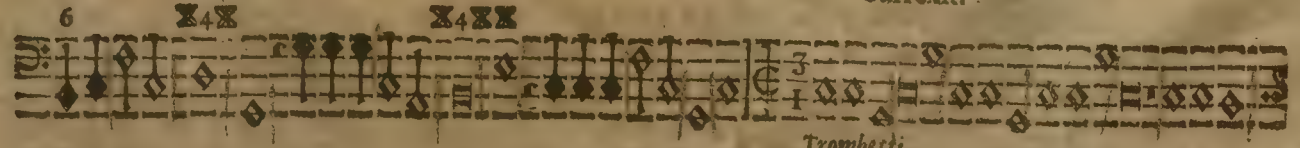


Maria.



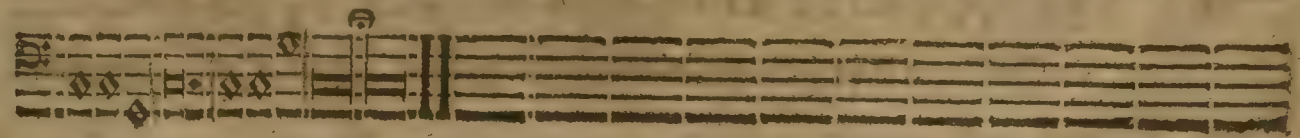
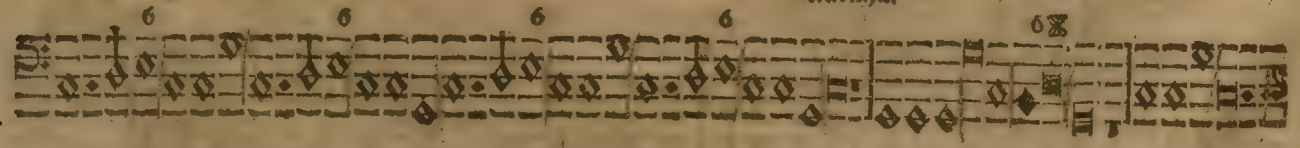
Tutti.

Surrexit.



Trombetti.

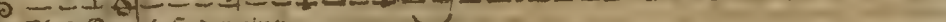
Alleluja.





VIII.

BASSUS CONTINUUS à 6.

III.  *Ch Herr wie sind meiner.*

Handwritten musical notation on a single staff. Above the staff, there are several groups of symbols: '65', '6' followed by a cross-like symbol, '65' followed by '65', two cross-like symbols, '6', '65', '6', '65' followed by two cross-like symbols, and '6' followed by 'b'. The staff itself contains diamond-shaped notes, some of which are filled in, and some have stems. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

The second system of musical notation continues the piece. It features a single melodic line on a five-line staff. The notation includes various note values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs (double dots) and a final measure with a double bar line. The key signature remains one flat (B-flat).

6 765 6 765 ♯ ♯ 6 765 b b 6 6 ♯ ♯

Schritte an.

4 4 b 6 6 b 6 b 4 4

## IX.

*Secunda Pars. Bassus Continuus à 6.*

*Pian.* *b* 76 *Fortè.*  
 Ich lieg und schlafe.

6 b 6 4 6 b 6 4 6 6 6 7 6 6

Ich fürchte mich nicht

Handwritten musical score for "Der Schützengel" by Johann Sebastian Bach. The score is written on a single system of five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a bass clef. The third staff contains a treble clef. The fourth and fifth staves contain a bass clef. The music is written in a style characteristic of the 18th century, with various ornaments and slurs. The title "Der Schützengel" is written in a decorative font at the bottom of the page.

Auff N E R A. b 6 4 8

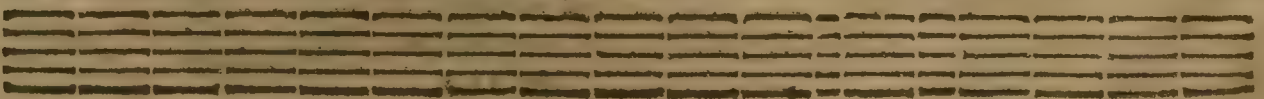
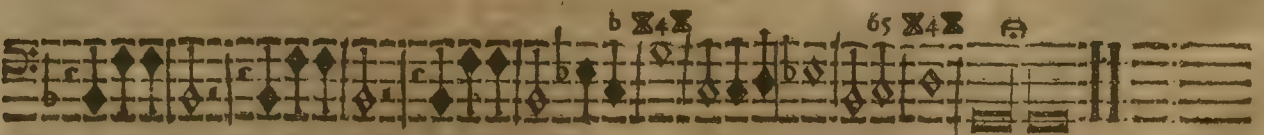
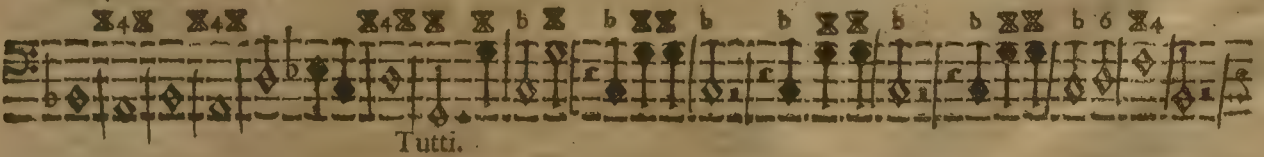
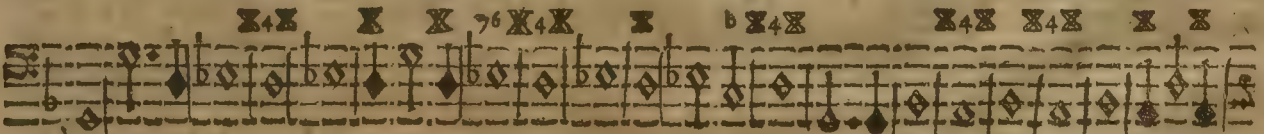
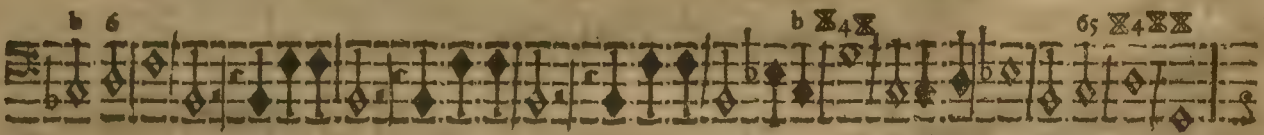
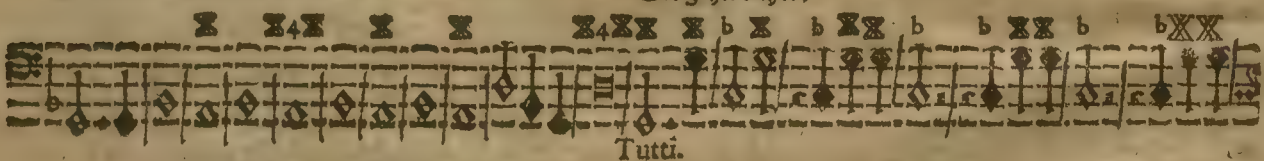
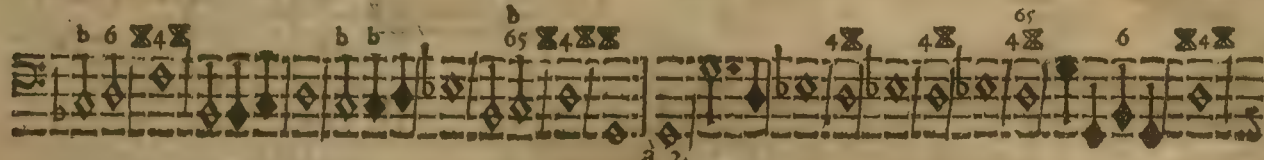
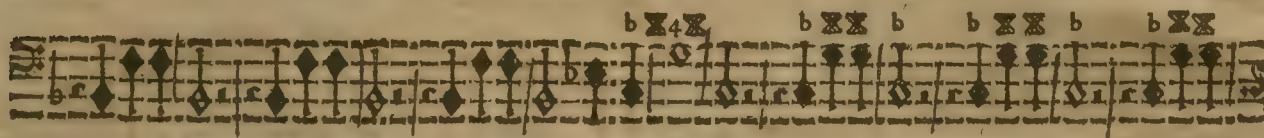
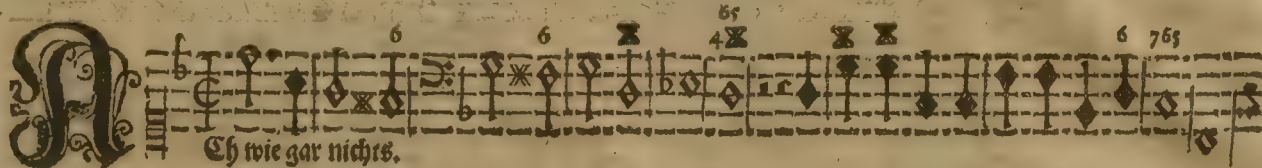
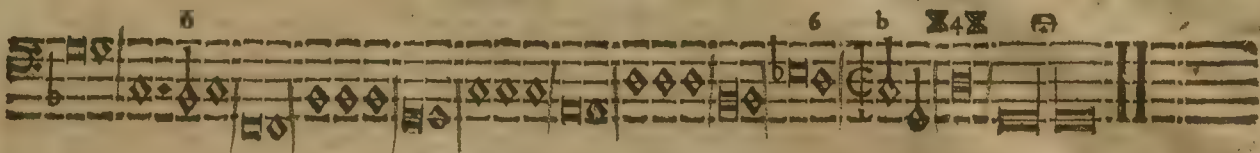
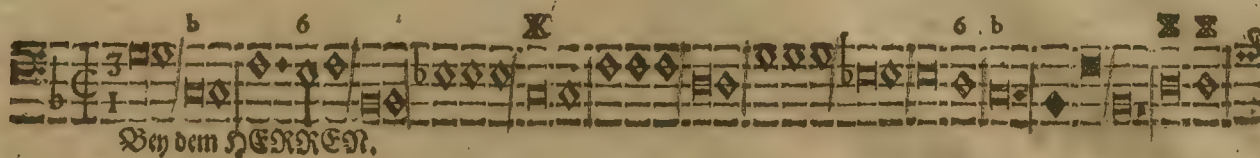
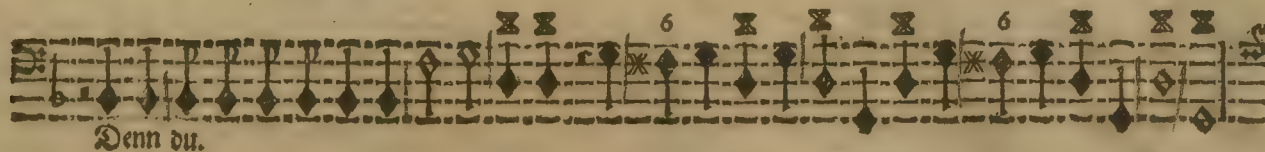
Auff N E R A.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

bb.b.b



BASSUS CONTINUUS, à 6.





X 6 X b X

Symphon. à 5

Voce sola.

Ch hebe meine Augen auf.

6

6 4 X b

Capella.

Meine Hüfte.

Voce sola.

Er wird.

6 76

Capella.

Siehe der

6 76

Voce sola.

Der HERR behüte.

cap.

Der HERR ist.

Voce sola.

Cap.

Voce sola.

Cap.

Voce sola.

cap.

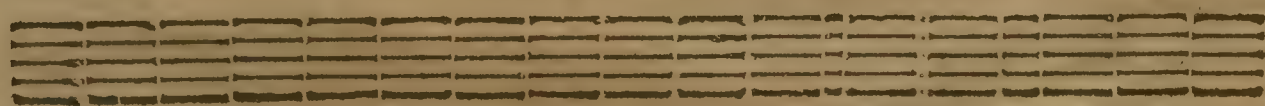
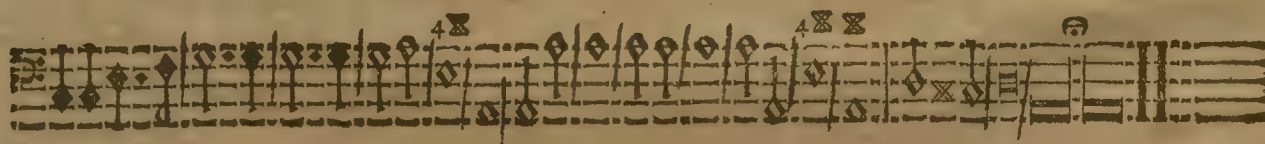
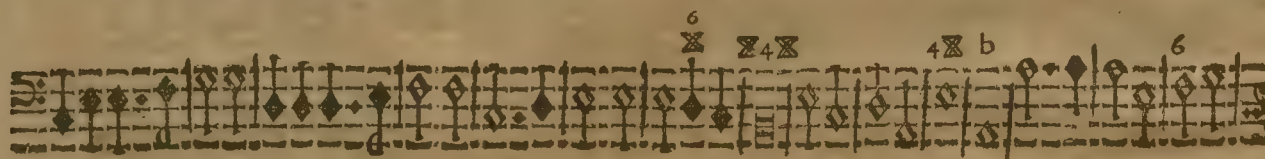
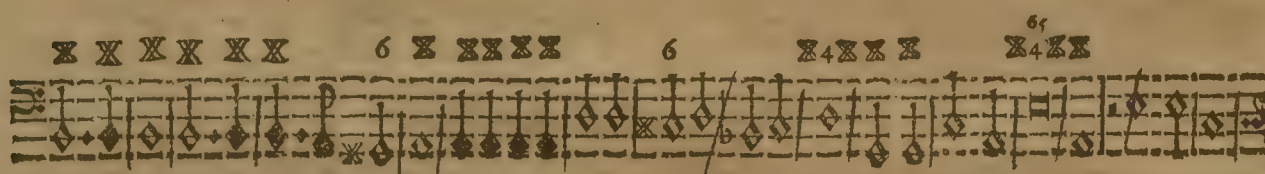
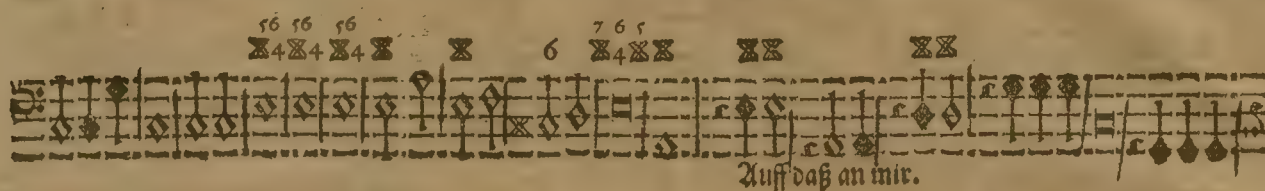
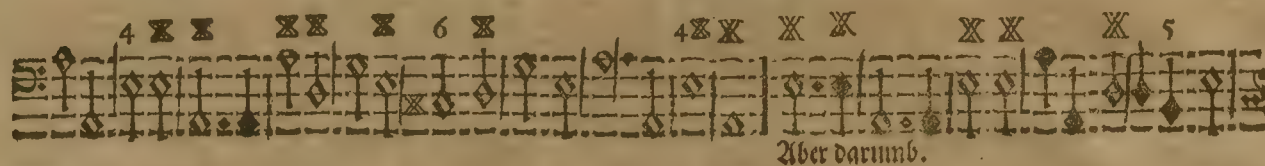
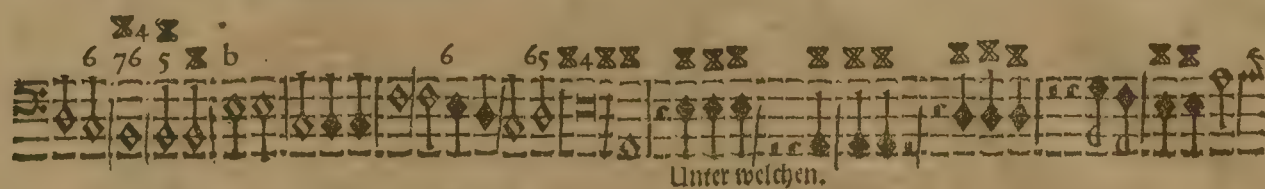
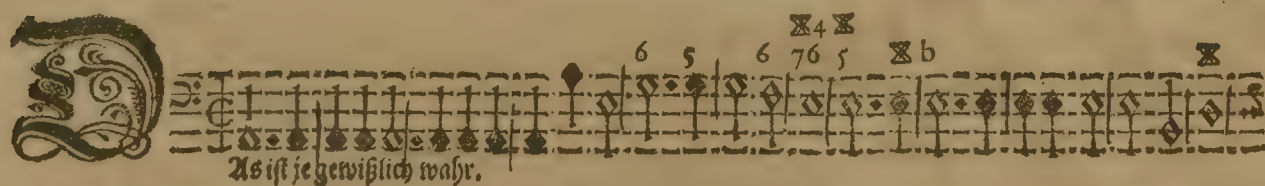
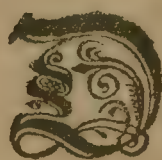
Voce sola. cap.

Der HERR behüte deinen Eingang.



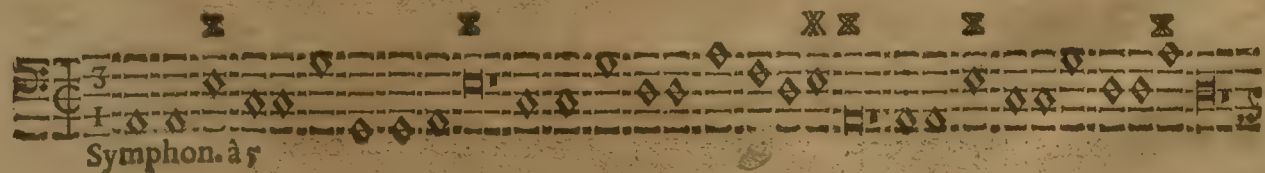
## XII.

BASSUS CONTINUUS à 6.



XIII.

*BASSUS CONTINUUS à 7.*





# BASSUS CONTINUUS à 7.

à 2. Capella.  
Reue dich des Weibes.

à 2.  
Sie ist lieblich.

Capella.  
à 2.  
Sie ist lieblich.

Capella.

à 2.  
Cap.

à 2. Laß dich ihre Liebe.

Cap.

à 2. Cap.  
Freue dich.



XIV.

Concert, Bassus Continuus à 7.

6 6 X 6 6 X X 6 6

Symphon. à 5.

6 X 6 6 6 6 6 6

Capella. 6 6 X b 6 6 X 6 6

Helujah Kommerher.

Voce sola. b X 6 X 6 6 6 X X X 6 X 6

Kommerher. Cap.

Ten. 1. b X 6 X 6 6 X X X 6 X 6

Voce sola. cap.

Ten. 2. a 2. b b X 6 6 X 6 X X X X b X 6 6 6

Cap.

X 6 X 6 6 X X X 6 X 6

Cap.

a 2. 6 6 X X 6 6 X 6 6

Cap. a 2. Cap.

X 4 X b b X X X X 4 X

a 2. a 2. Cap. a 2. Cap.

Lobet ihr Völker, cap.

a 2. Cap

X b X X X X X X

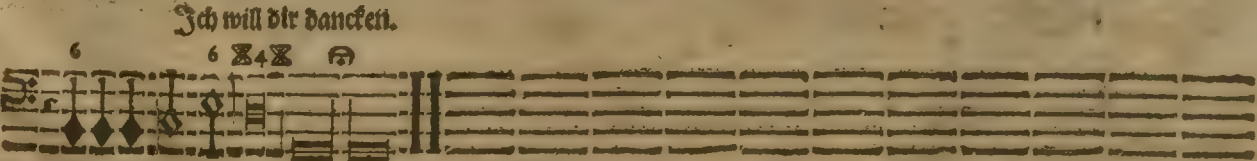
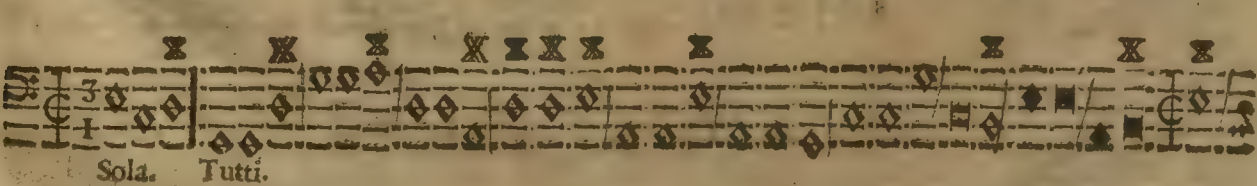
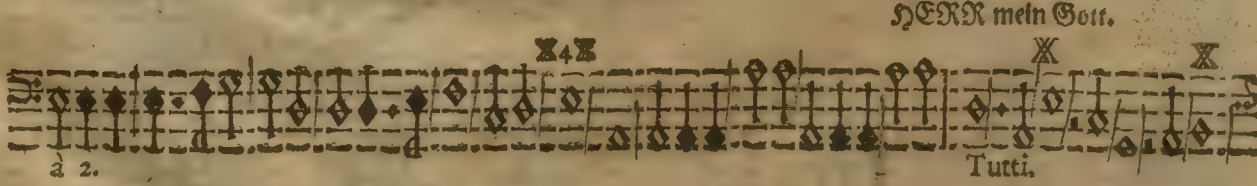
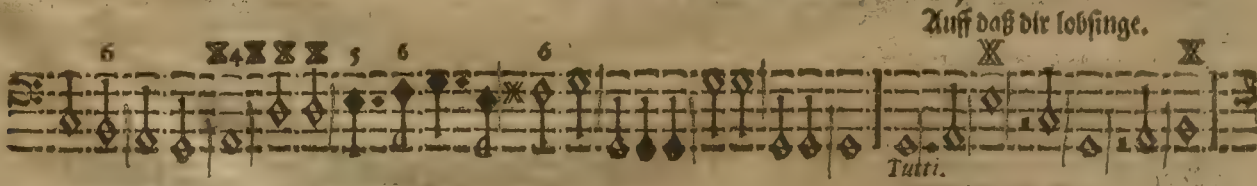
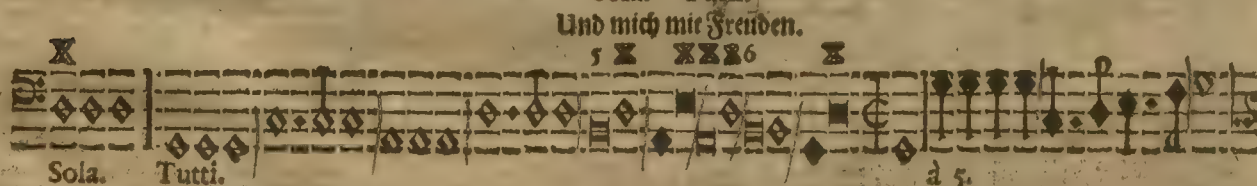
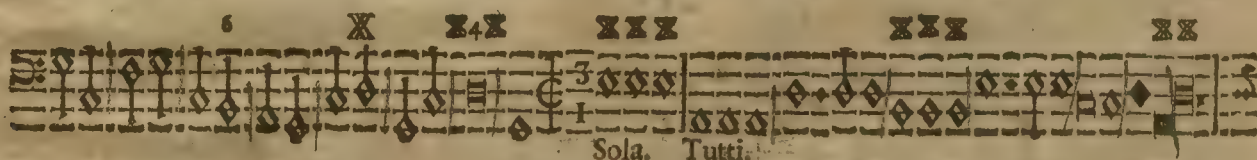
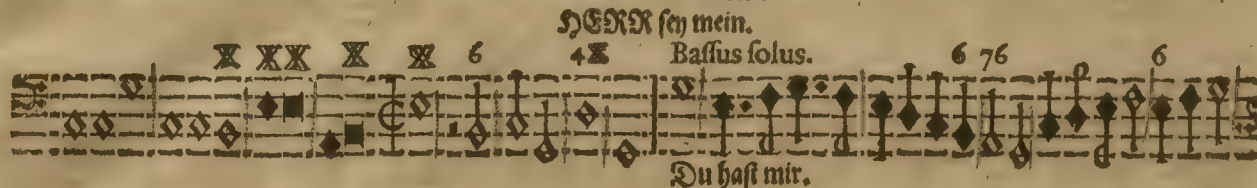
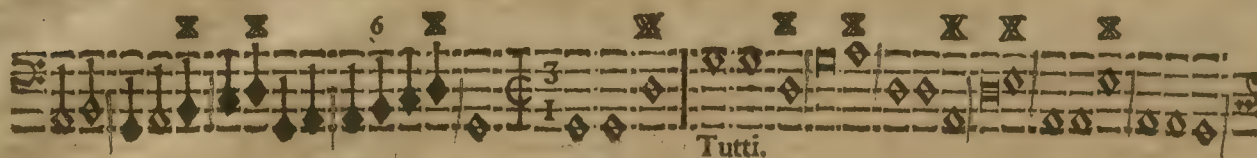
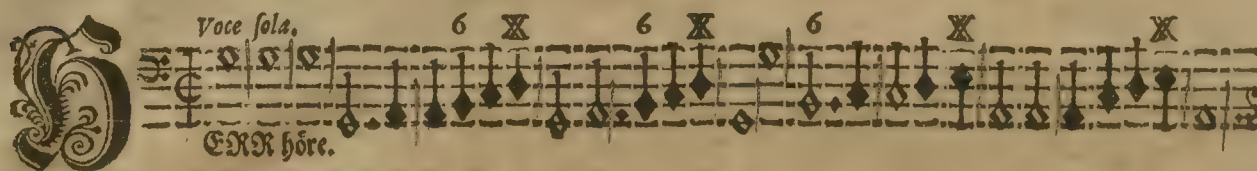
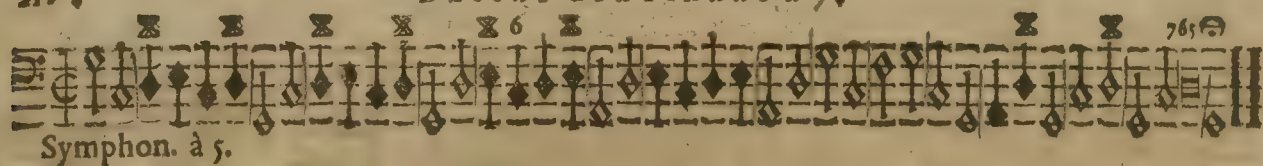
X X 6 6 X b 6

6 6 X 6 9

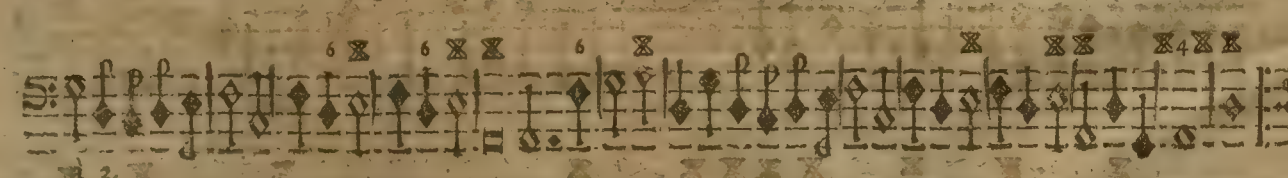
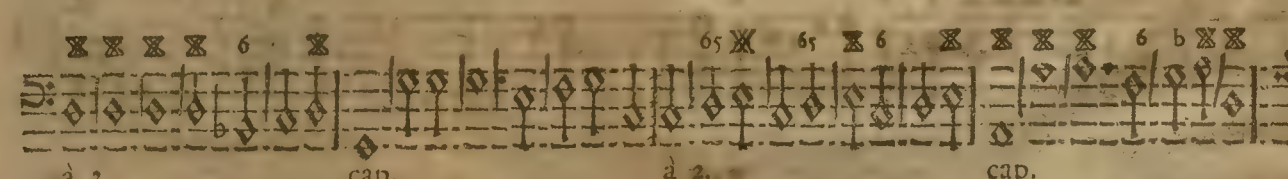
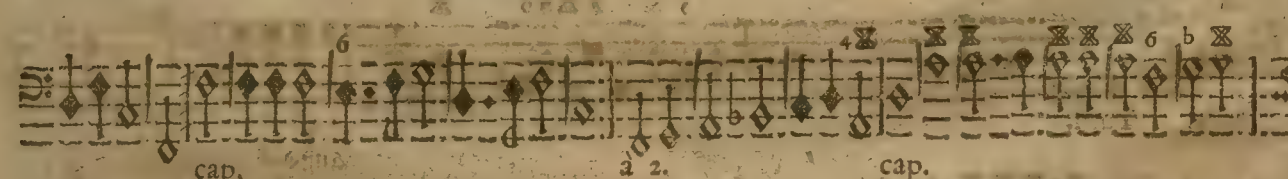
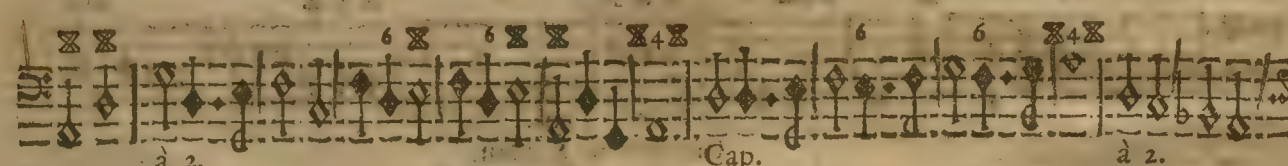
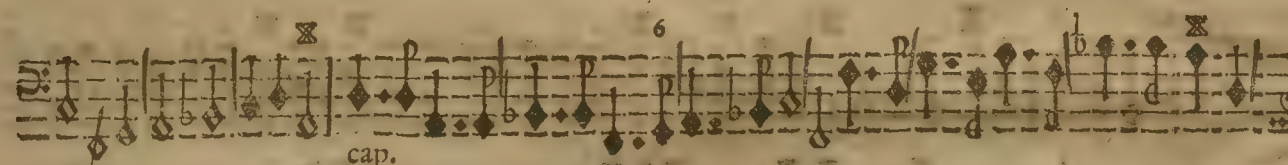
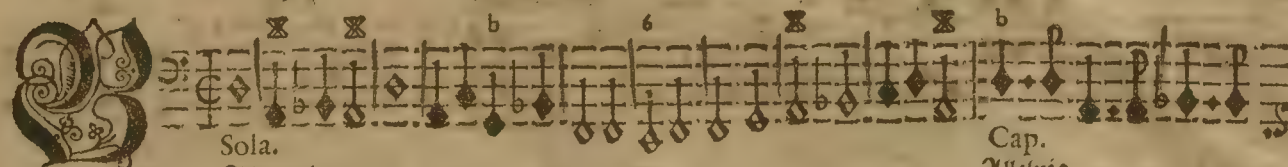
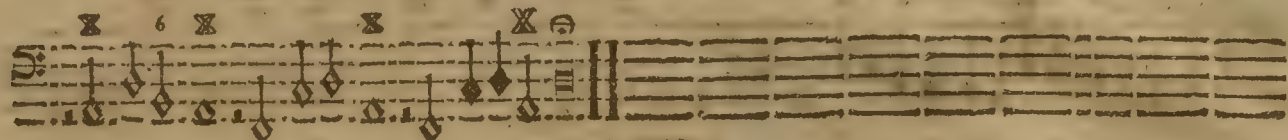
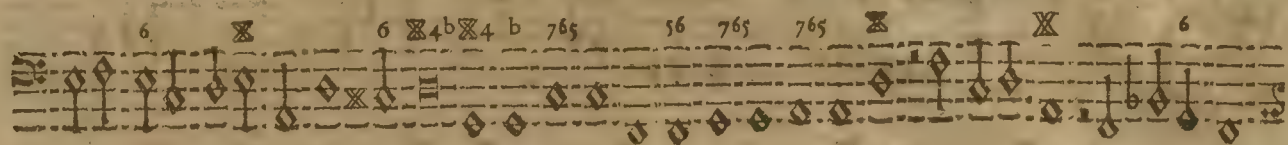
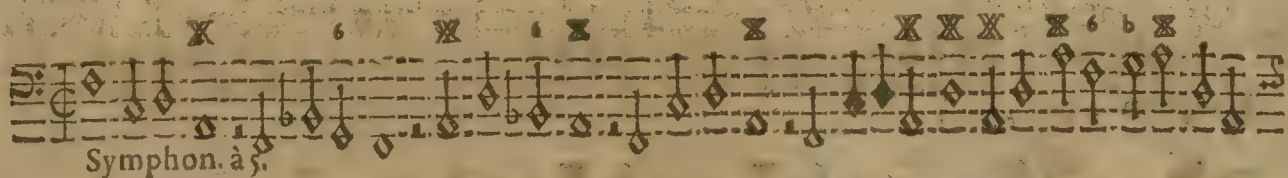


XV.

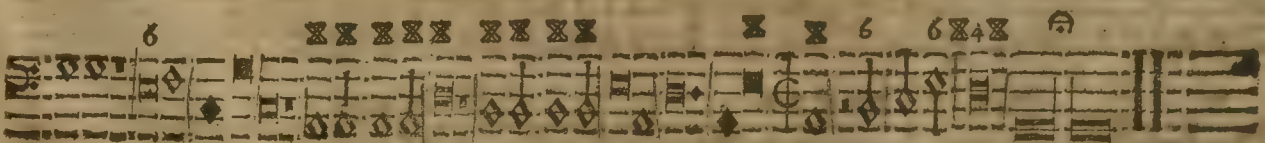
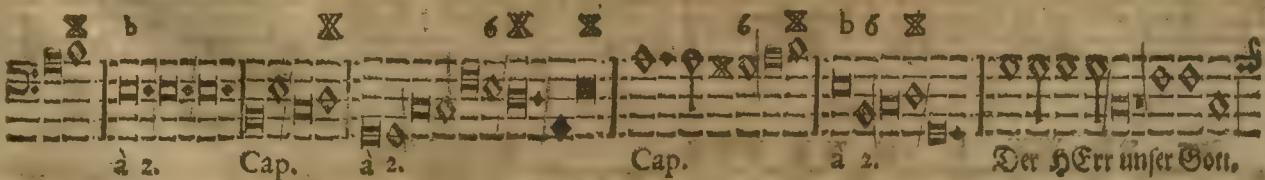
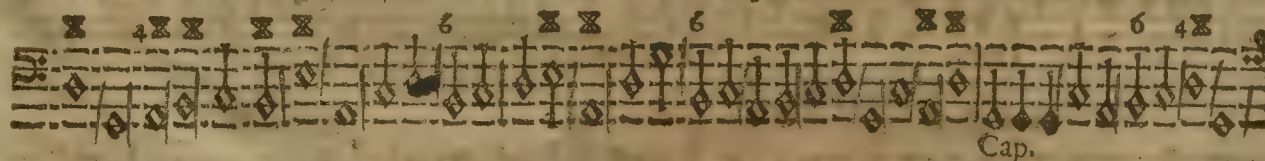
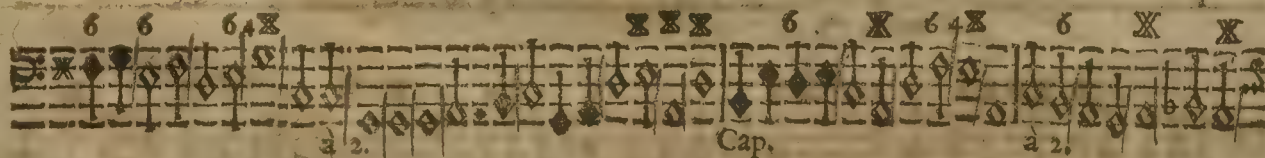
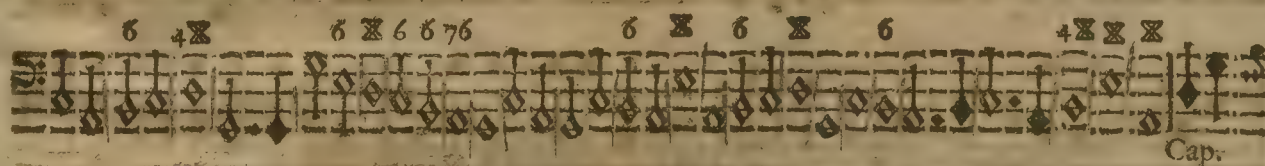
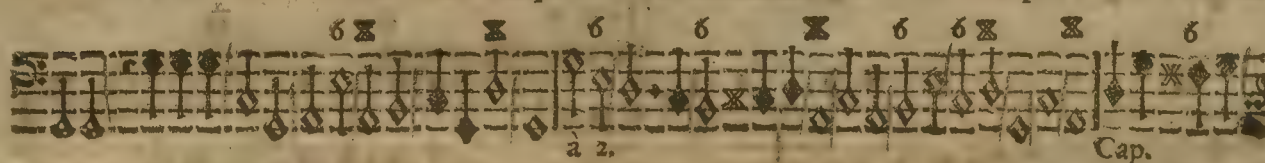
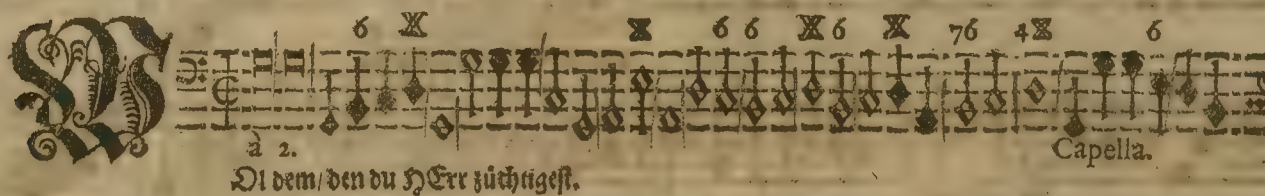
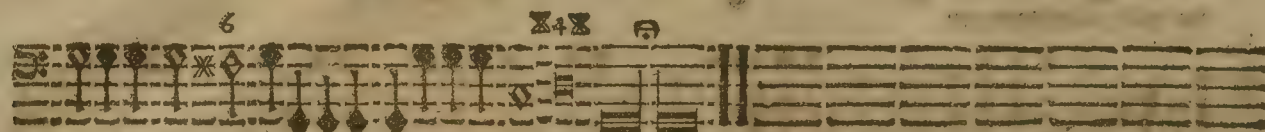
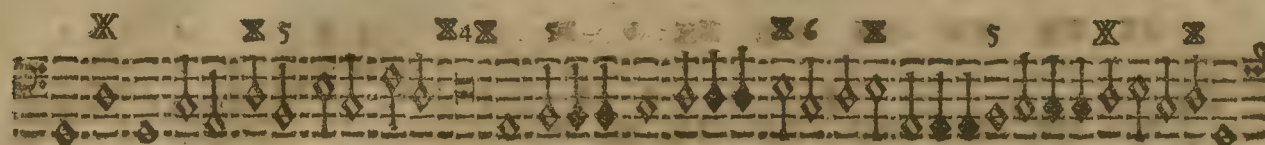
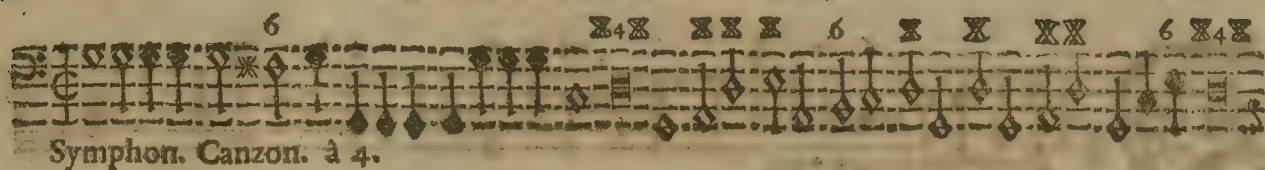
Bassus Continuus à 7.













**D** Er HER ist mein Hirte.

Tutti. mir wird nichts mangeln. Er weidet mich.

Tutti. mir wird nichts mangeln.

Er erquicket.

Tutti. mir wird nichts mangeln.

Und ob ich.

Denn du bist.

Tutti. Du bereitest. Du salbest.

Tutti. mir wird nichts mangeln.



BASSUS CONTINUUS à 8.

Tutti.  
Und werde bleiben.

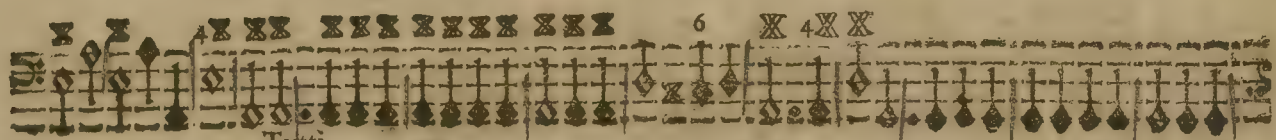
XIX.

BASSUS CONTINUUS à 8.

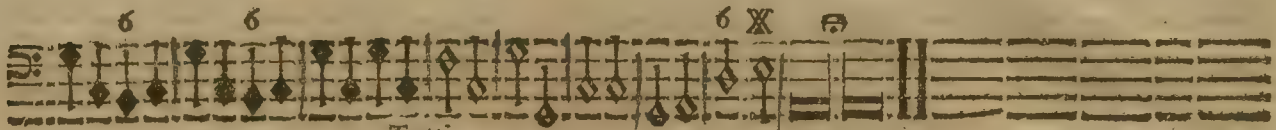
ER höre mein Wort. vernim mein:  
Tutti.  
mein König.  
denn ich will. Tutti.  
mein König.  
Denn früh woldest du.  
Tutti.  
mein König. denn du bist nicht ein Gott.  
Tutti.  
die Ruhmkerigen.  
du bist feind.  
Ich aber will.



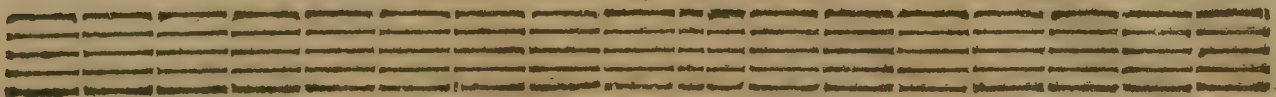
BASSUS CONTINUUS à 8.



Tutti.  
Und anbeten.

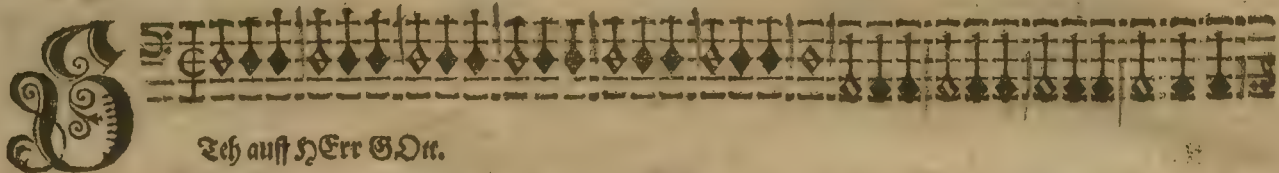


Tutti.  
mein Könlg.

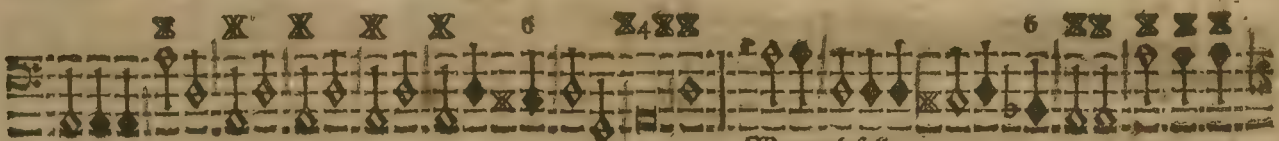


XX.

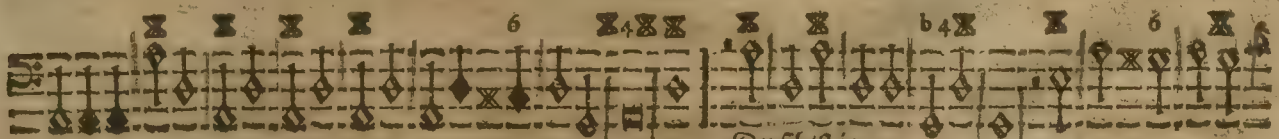
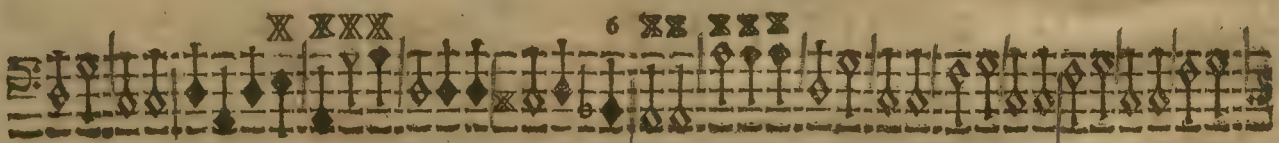
BASSUS CONTINUUS à 8.



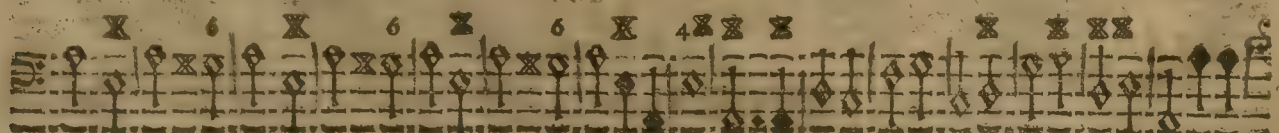
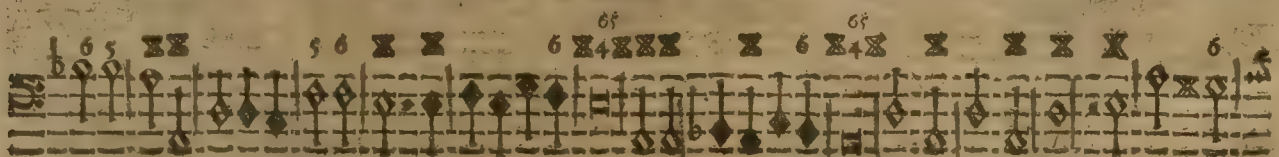
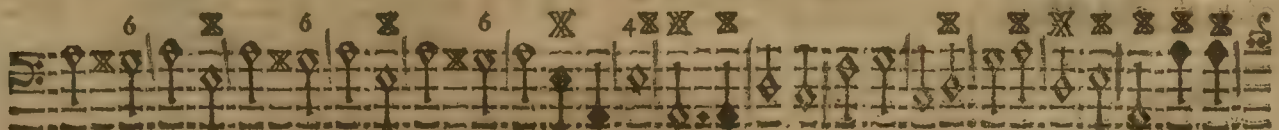
Ich auff Herr Gdt.



Warumb soll.



Du siehest ja.





BASSUS CONTINUUS à 8.

*Sich auff.*


6

X4X

The image shows a page from a manuscript, likely a liturgical book, featuring musical notation. The notation is written on four-line red staves using square neumes. Above the staves, there are various symbols, including a large 'X' with a '4' inside, and other smaller symbols. The page is numbered '6' in the top left corner.

XXI.

BASSUS CONTINUUS à 8.


  
 Ich hab mein Sach.

A musical score on a single staff. Above the staff, there are several groups of symbols: three 'X's, two 'b's, three 'X's, a group of 'b', 'X', 'X', '4', 'X', 'X', and two '6's. The staff itself contains a series of diamond-shaped notes, some with stems, and a few rectangular notes. The notation is characteristic of early printed music.

[illegible]

A musical score on a single staff. The notation includes various note values (minims, crotchets, quavers), rests, and symbols such as 'X' and '6'. The staff is divided into measures by vertical bar lines. The notation is dense and appears to be a historical or experimental musical notation system.


✕ ✕ ✕ ✕ 6      6      6 ✕ b ✕ 4 ✕ ✕      5 6 6      7 6 ✕ 4 ✕



BASSUS CONTINUUS à 8.

[illegible]

*Secunda Pars.*


 A large, ornate initial 'A' in a decorative font, marking the beginning of the first staff.

Eh HER lehr uns.

The image shows a page from a musical manuscript. It features three staves of music. The first staff begins with a large, ornate initial 'A' and the text 'Eh HER lehr uns.' below it. The music is written in a historical style, using a system of rhythmic notation (vertical lines with flags) and pitch notation (diamonds on a four-line staff). Above the first staff, there are various musical symbols, including a treble clef, a key signature of one flat (B-flat), and a series of 'X' marks indicating measure divisions. The second staff continues the musical notation, with a '6' above it, possibly indicating a measure number or a specific rhythmic value. The third staff also continues the notation, with a '6' above it and a double bar line at the end. The manuscript is written on aged, yellowed paper.

## XXII.

BASSUS CONTINUUS à 8.

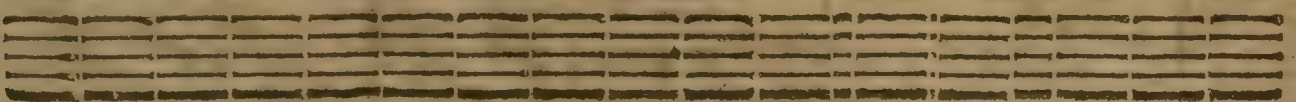
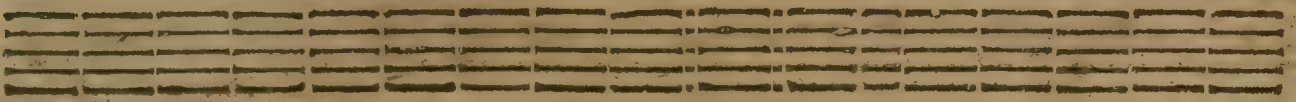
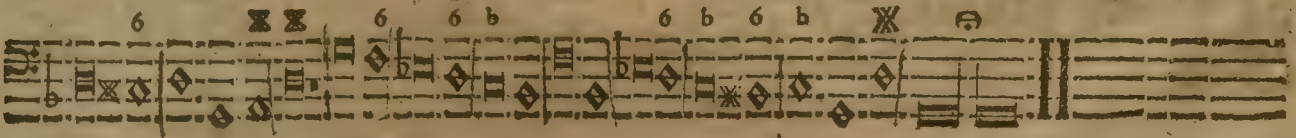
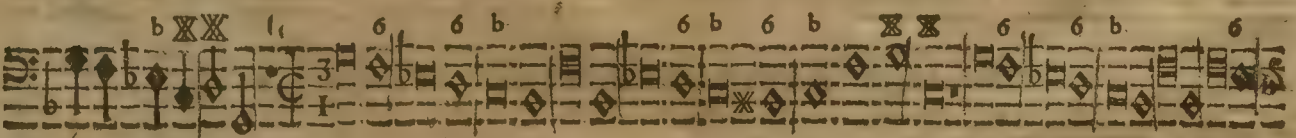
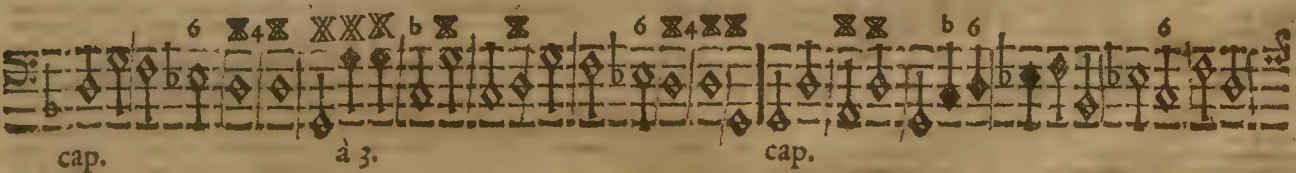
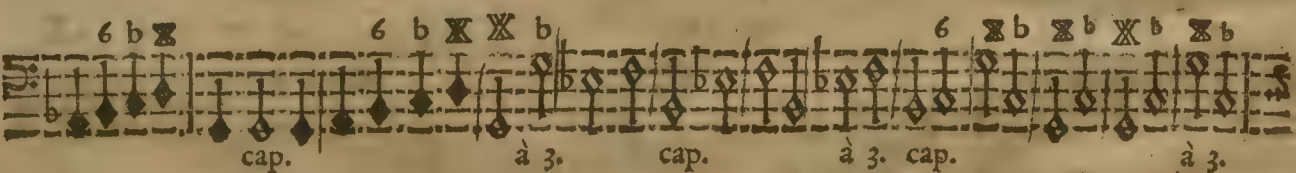
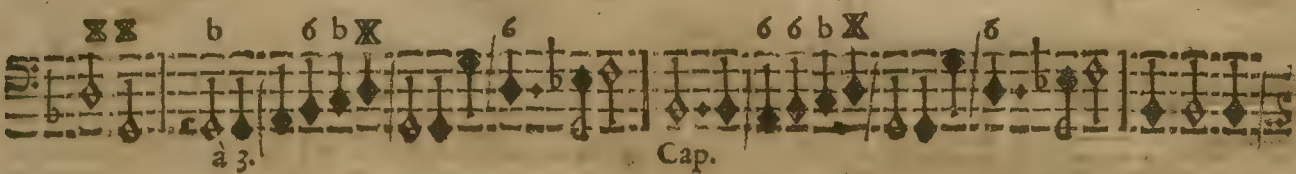
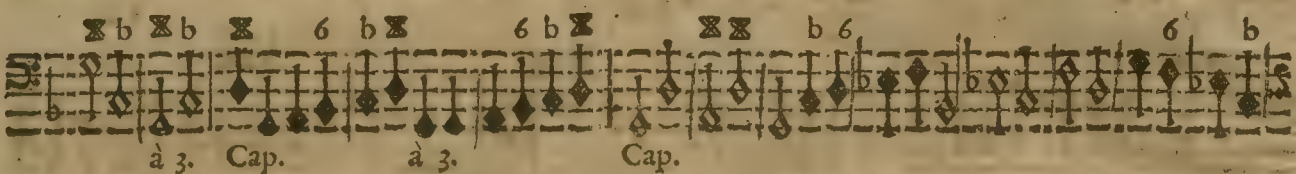
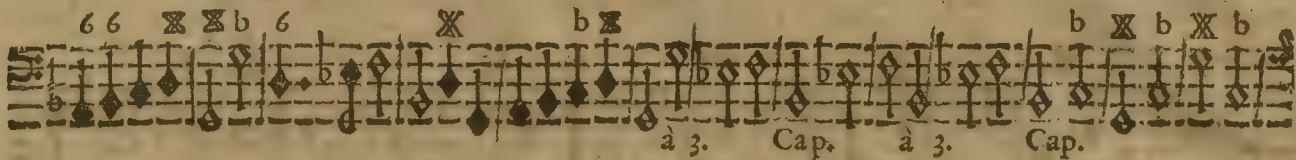
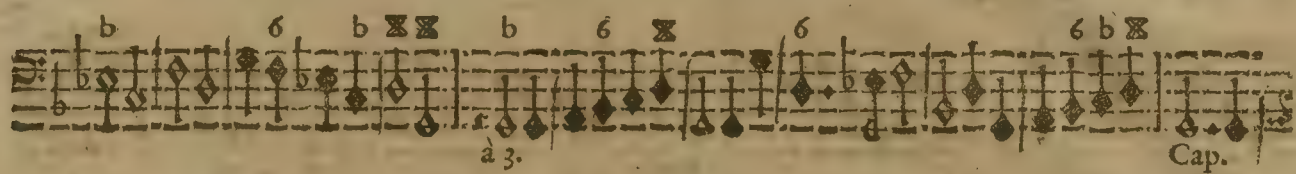
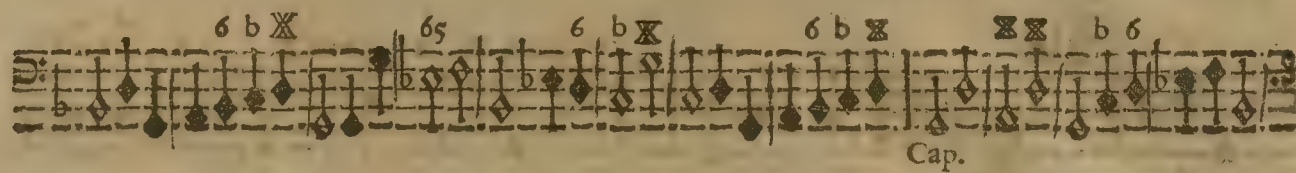
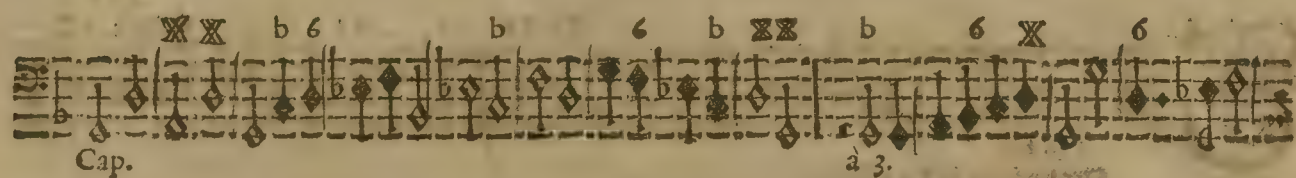
10



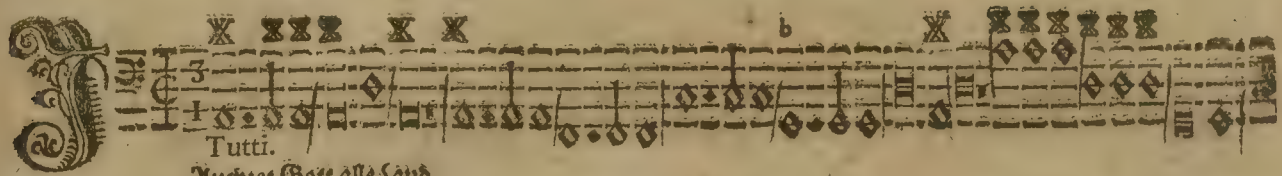




BASSUS CONTINUUS à 8.

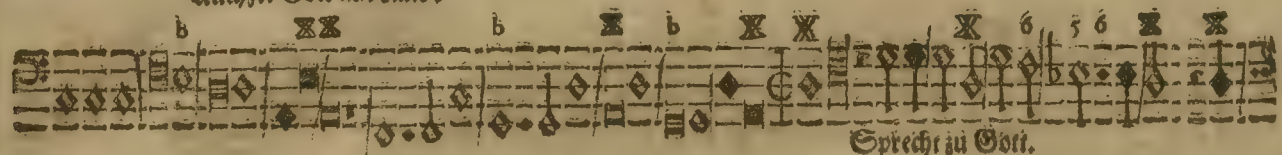




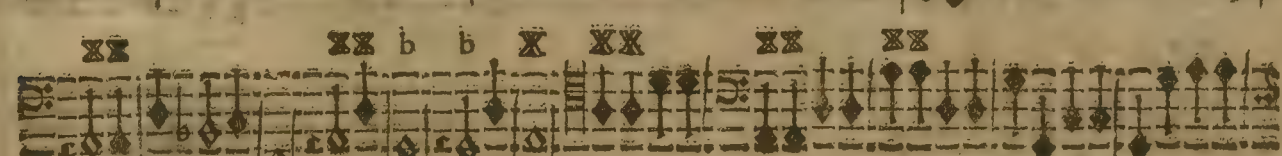
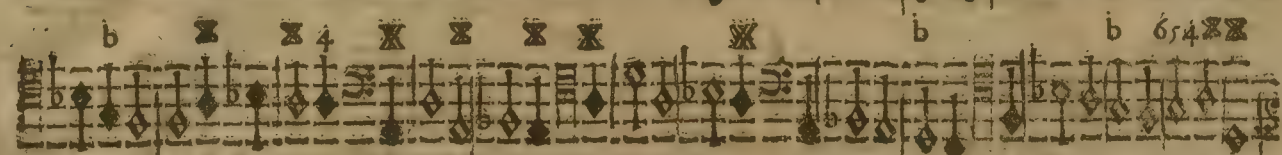
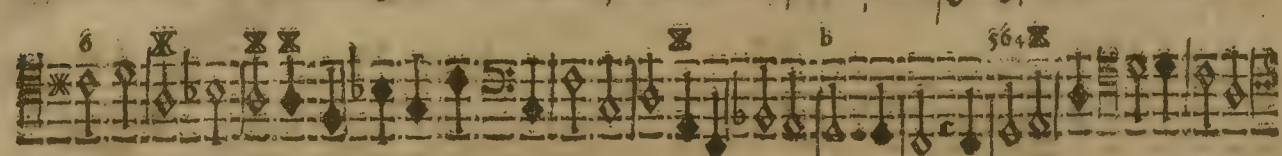
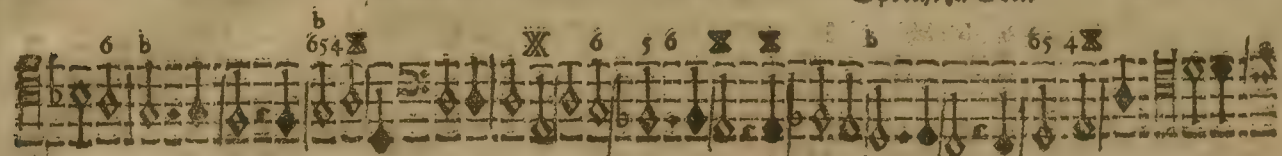


Tutti.

Nuchzet Gott alle Land.

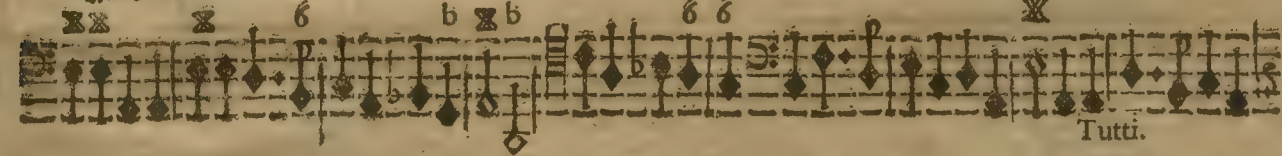


Sprecht zu Gott.

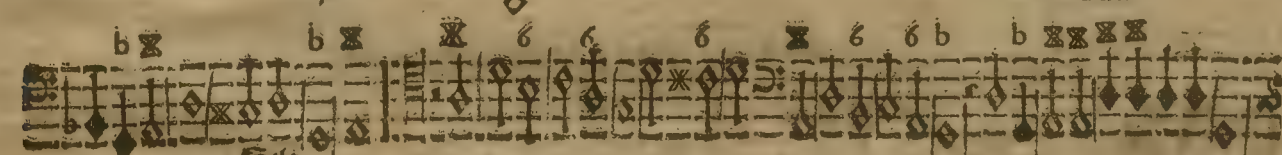


Tutti.

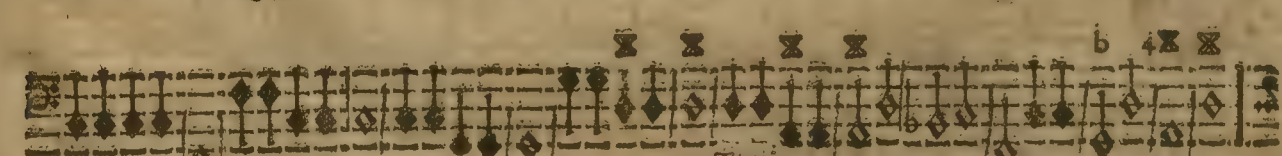
Alle Land.



Tutti.



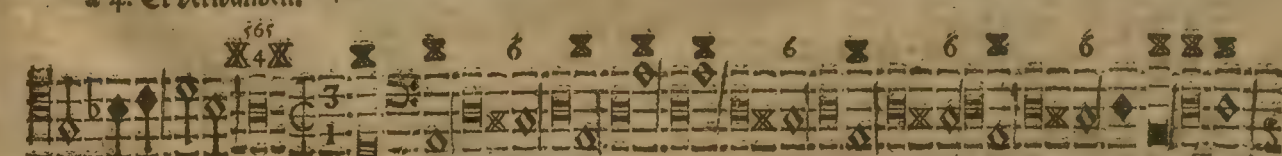
Sela.



Tutti.

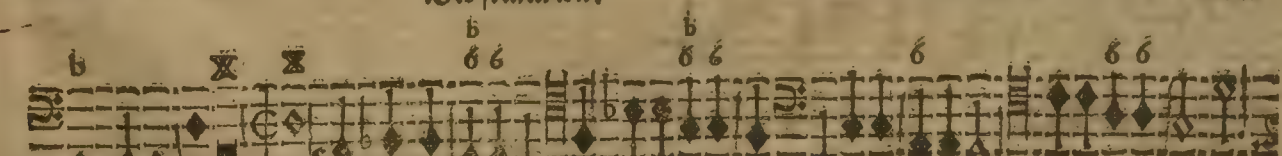


à 4. Er verwandelt.



Des freuen wir.

Tutti.



à 4.

4 Theil Geistl. Moteten und Conc. Andr. Hamerschmieds.  
DDDD

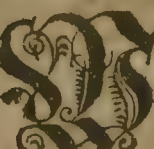


BASSUS CONTINUUS à 8.

Handwritten musical score for a piece titled "Tutti". The score is written on multiple staves, likely for a large ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Tutti" is written in the center of the score. The manuscript is on aged, yellowed paper with some visible wear and tear.

XXVI.

BASSUS CONTINUUS N. 8.


 DI dem/dem die Ueberretzung.



# BASSUS CONTINUUS 8.

The musical score is written in a single system with ten staves. The notation is a form of figured bass, using letters (b, 6, 4, 3, 2, 1) and symbols (X, #, \*) to indicate fingerings and intervals. The music is written in a single system, with each staff containing a line of music. The notation is dense and characteristic of 17th-century manuscript notation.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

ddddd II



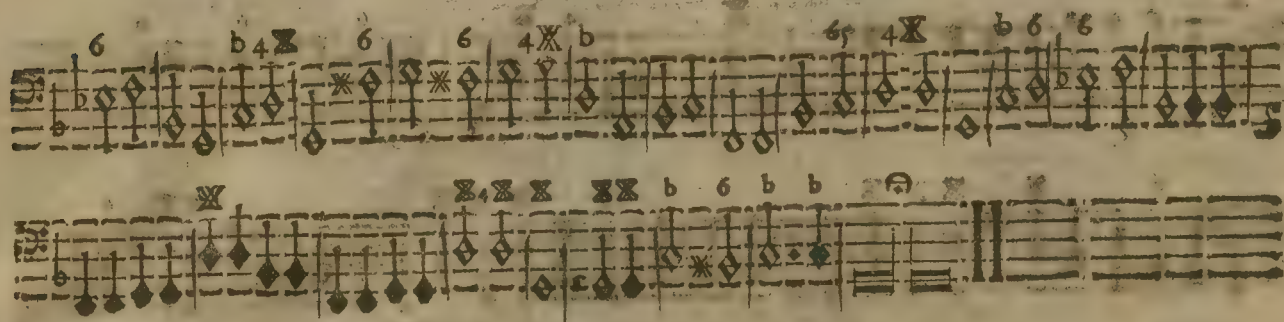


**G**err wo soll ich hingehen.

Siehe.

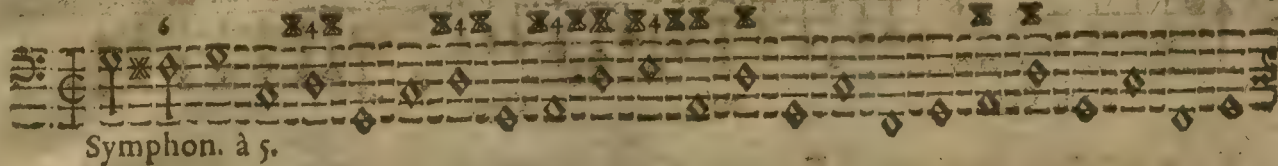


BASSUS CONTINUUS à 8.

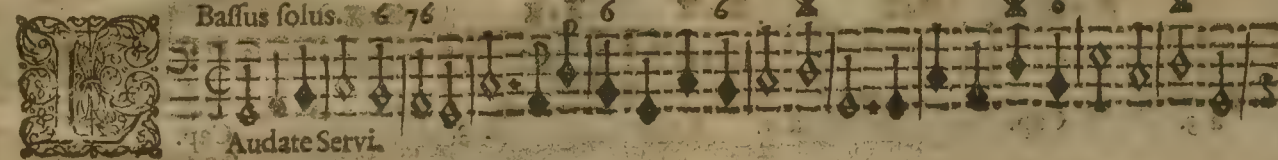


XXVIII.

BASSUS CONTINUUS à 8.

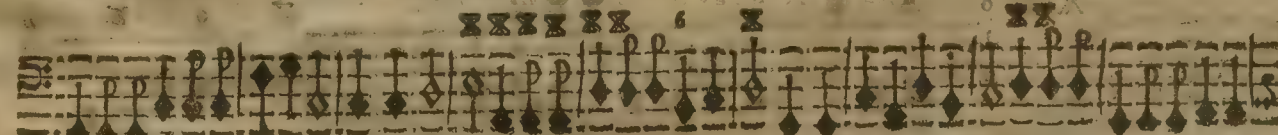


Symphon. à 5.



Bassus solus. 6 76

Audate Servi.



Capella.

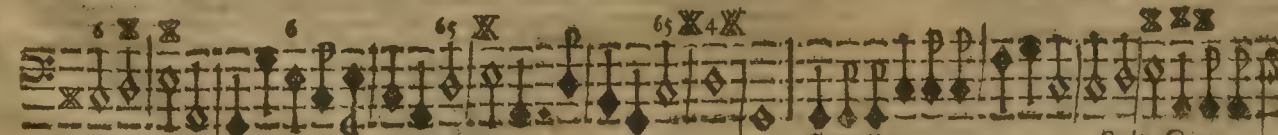
Sola. Cap.

Sola.

Cap.

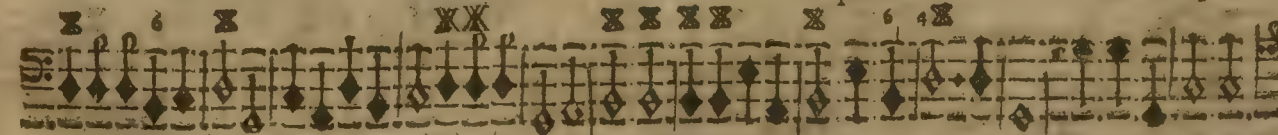


à 3



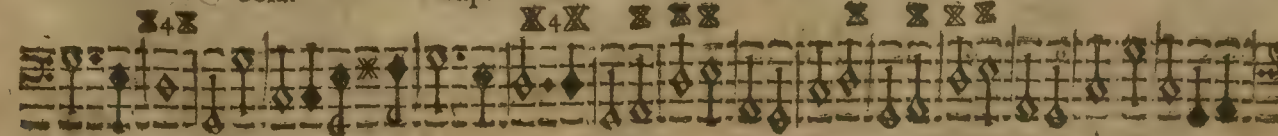
Capella.

Sola. Cap.



Sola.

Cap.



à 3.

Cap.

à 3.



BASSIN CONTINUUS à 8.

Cap.

Capella.

Sola, Cap.

Sola, Cap.

Cap.

Cap.

Cap.

Cap.

Alleluja.

1

XXIX.

*BASSUS CONTINUUS à 8.*

**A**ch die Herr verlanger mich.



BASSUS CONTINUUS à 8.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.



Handwritten musical score for "Der Hirt und das Schaf" by Carl Maria von Weber. The score is written on two staves. The first staff is for the voice (Soprano) and the second staff is for the piano. The music is in G major and 2/4 time. The lyrics are written below the first staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked "Allegretto" and "Moderato". The score ends with a double bar line and repeat signs.

XXX.

*BASSUS CONTINUUS* à 8.

[illegible]



# BASSUS CONTINUUS à 8.

me et reges me ducis me et reges me ducis me et reges me et reges me

Tutti non continua

Alleluia.

XXXI.

## BASSUS CONTINUUS à 8.

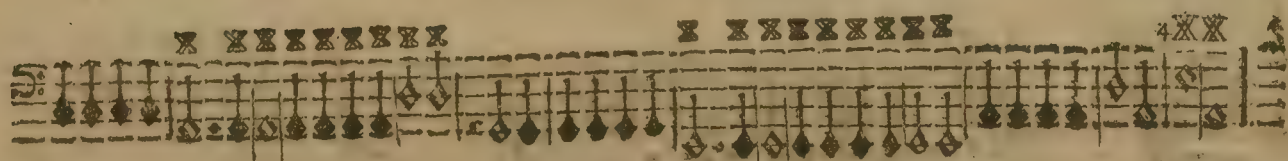
Sola. Eccavi.

Bassus solus.

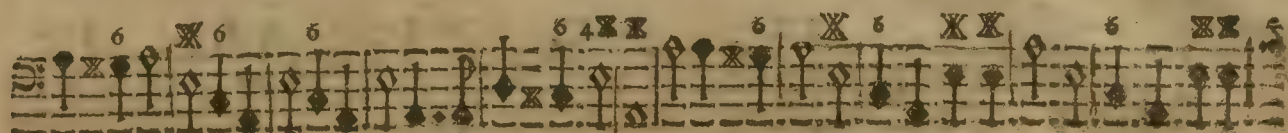
Tutti.



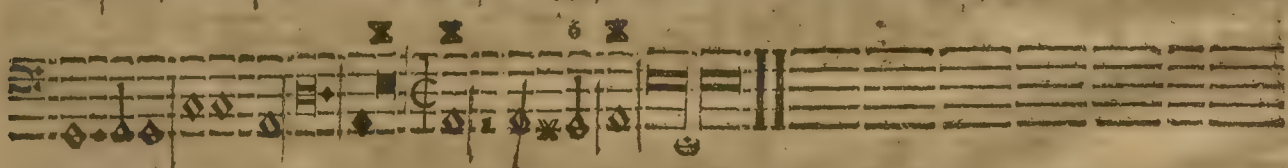
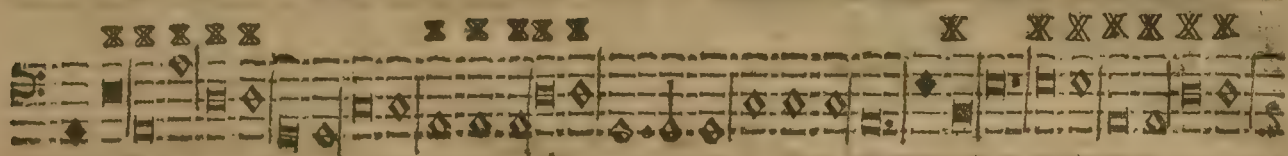
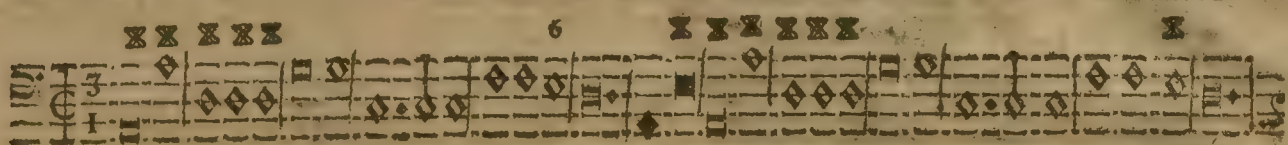
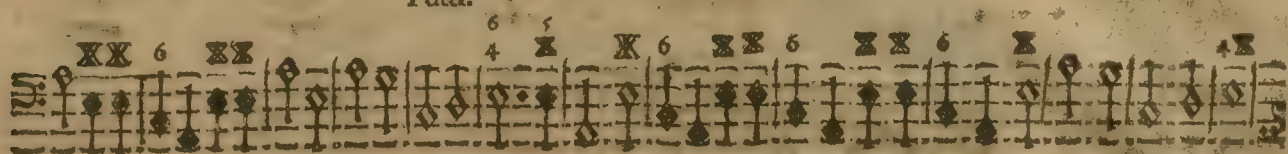
# BASSUS CONTINUUS à 8.



Bassus solus.

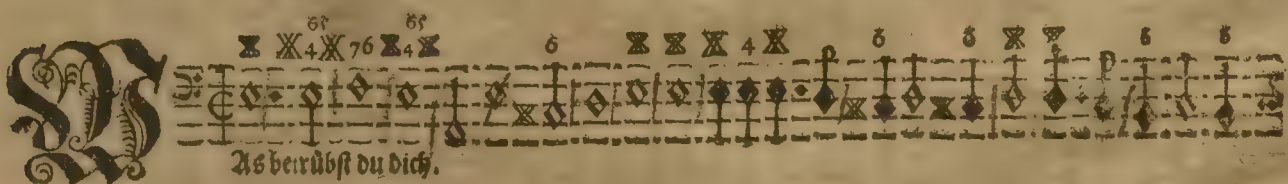


Tutti.

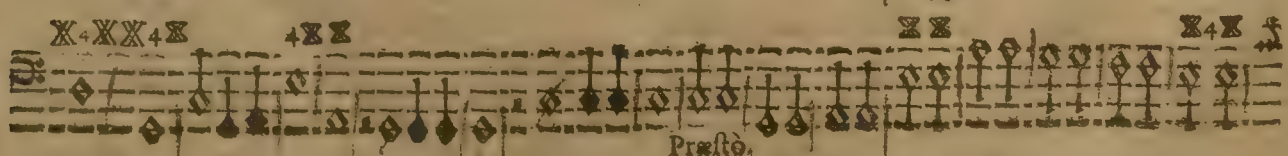
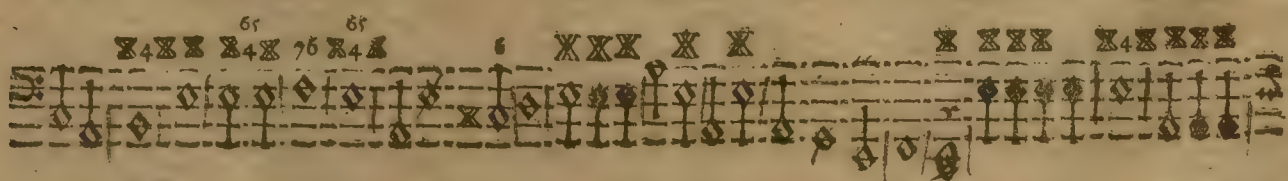


XXXII.

# BASSUS CONTINUUS à 8.



As beuüßst du dich.



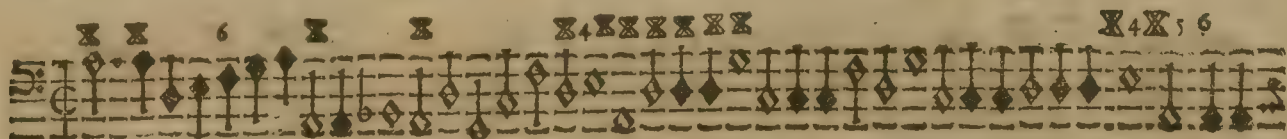
Præsto.



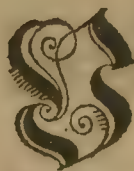
# BASSUS CONTINUUS à 8.

The musical score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff includes the marking 'Tutti.' The third staff includes the marking 'lento.' and the text 'Was betrübst du dich.' The fourth staff includes the marking 'præsto.' The fifth staff includes the marking 'præsto.' The sixth staff includes the markings 'Forté.', 'Pian.', and 'Forté.' The seventh staff includes the markings 'Pian.' and 'Forté.' The eighth staff includes the marking 'Pian.' and the text 'Forté.' The score is written in a historical style, with many notes beamed together and some markings that are difficult to read.





Symphon. à 3.

Fav.  
Sier unfer.

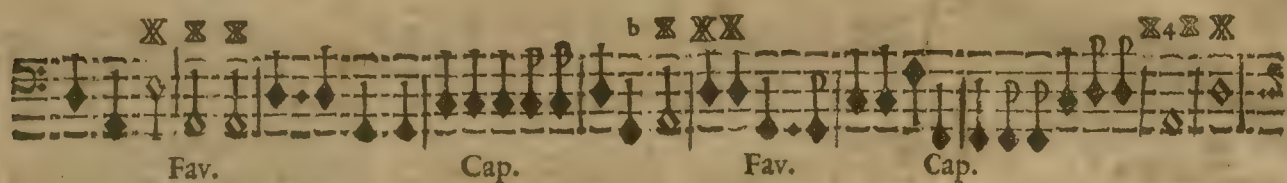
Cap.

Fav.

Cap.

Fav.

Cap.

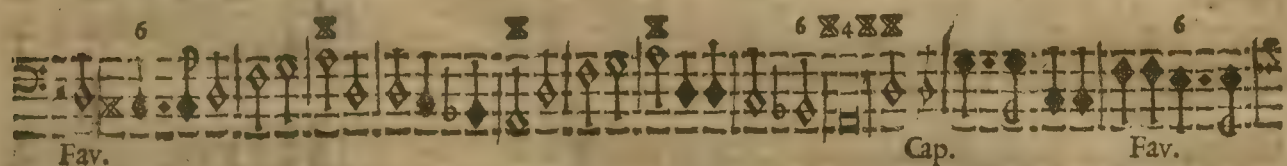


Fav.

Cap.

Fav.

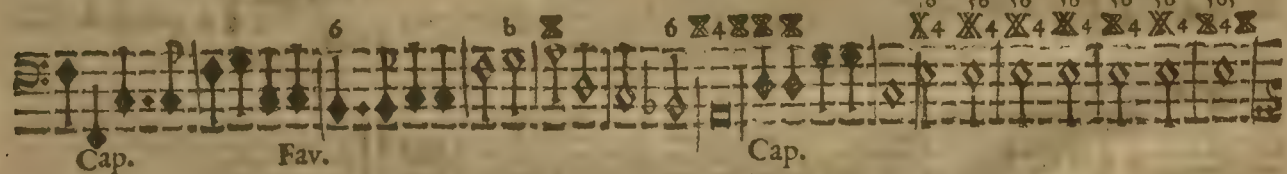
Cap.



Fav.

Cap.

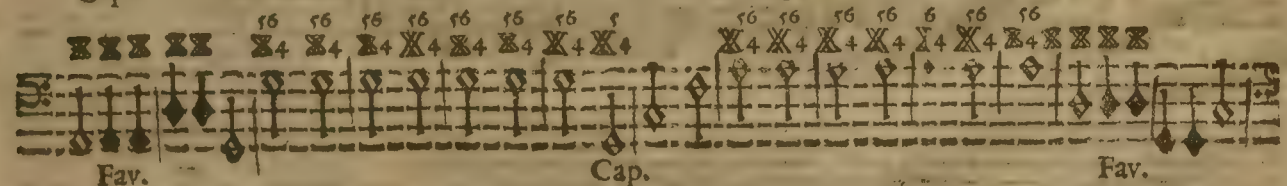
Fav.



Cap.

Fav.

Cap.



Fav.

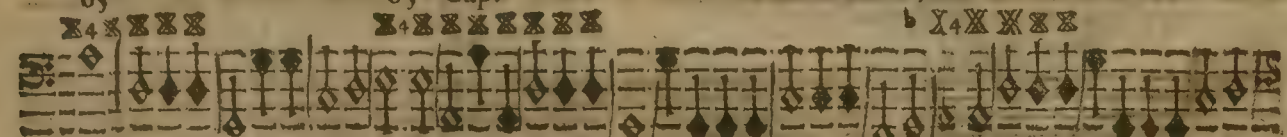
Cap.

Fav.



65

65 Cap.

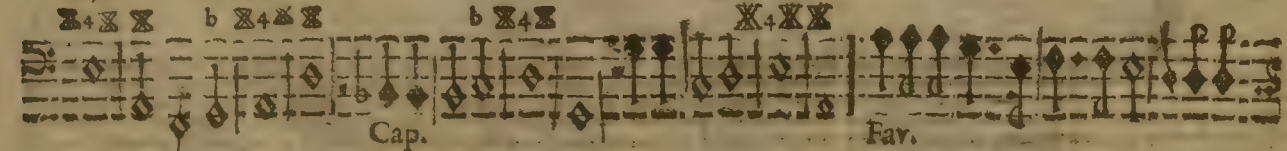


65

65

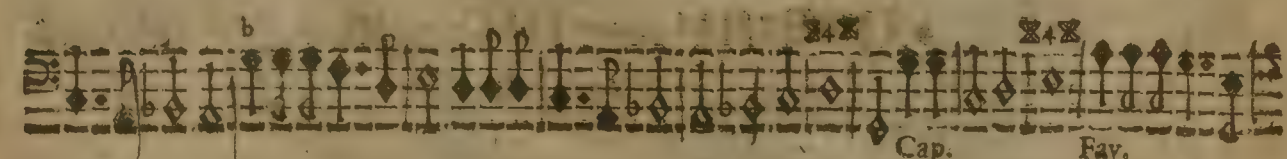
65

65



Cap.

Fav.

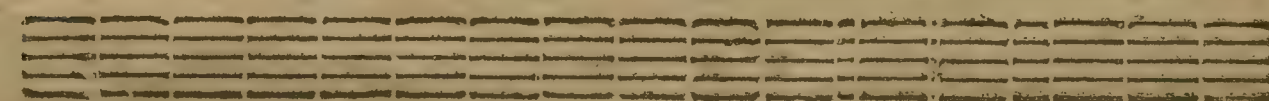
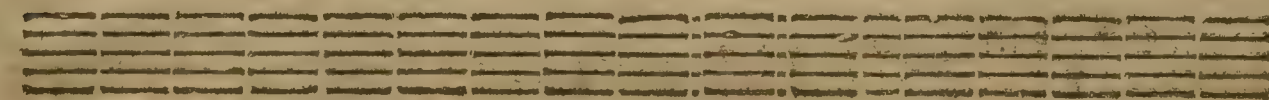
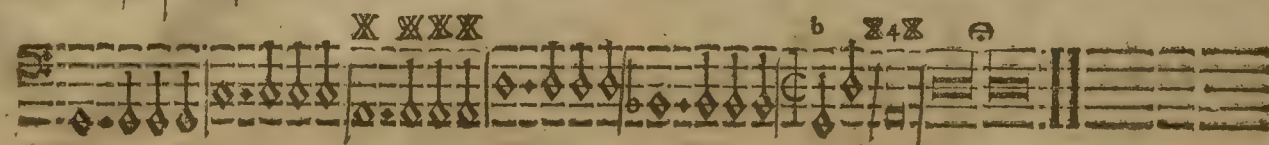
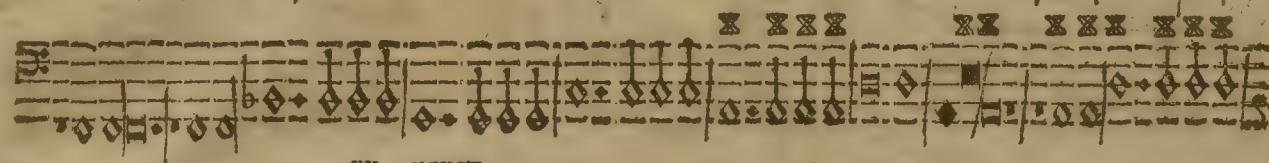
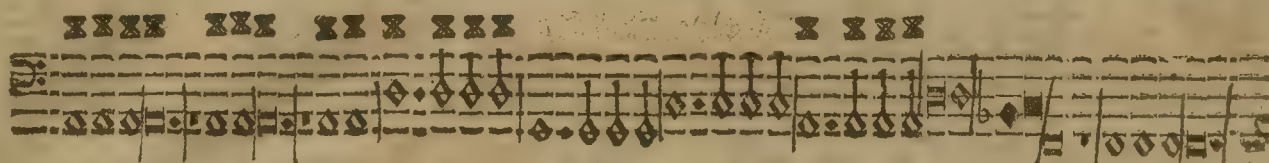
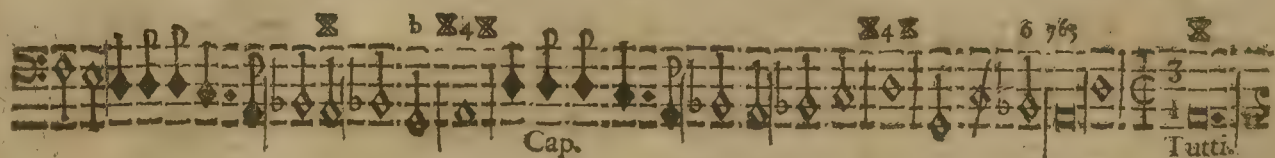


Cap.

Fav.



BASSUS CONTINUUS a D.

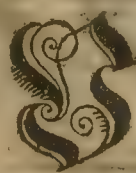
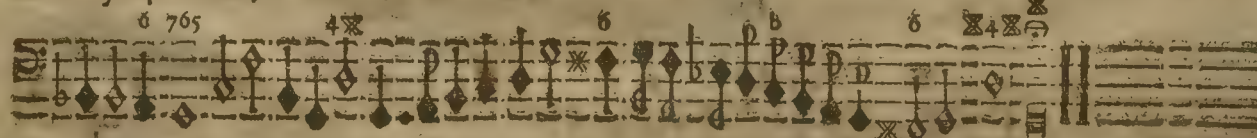


XXXIV.

BASSUS CONTINUUS a D.

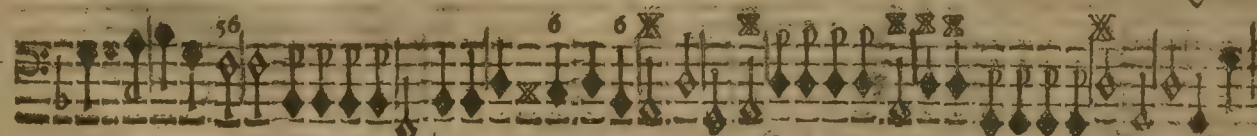
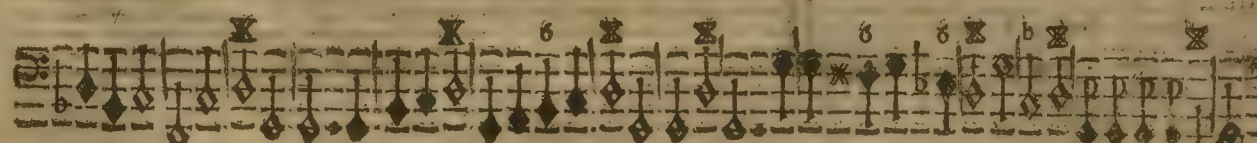


Symphon. a 5



Voce sola.

Erleib uns Friede.



Cap.

Fav.

Cap.

Fav.

Cap.



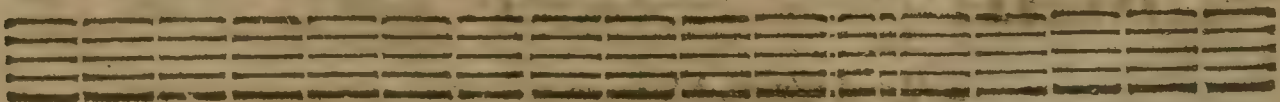
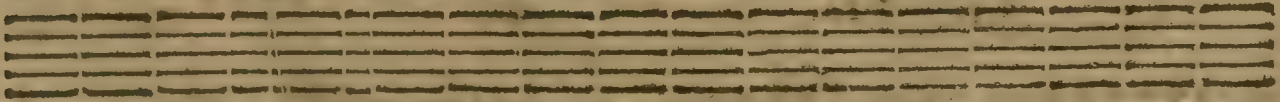
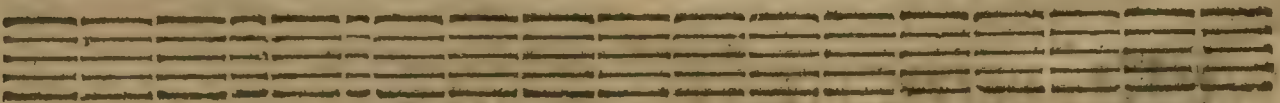
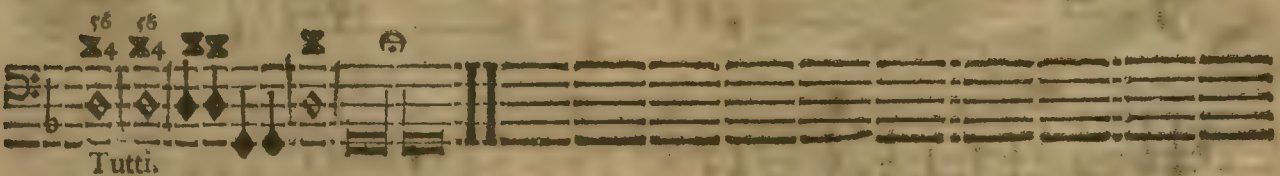
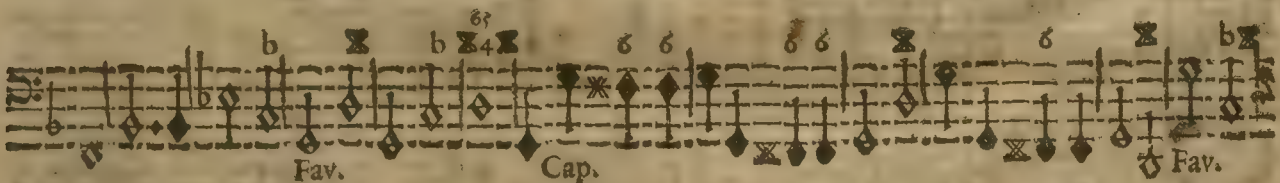
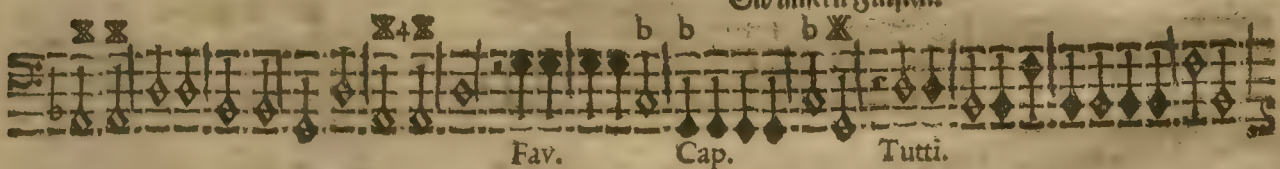
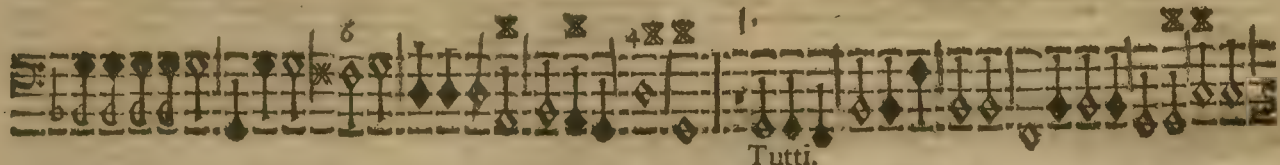
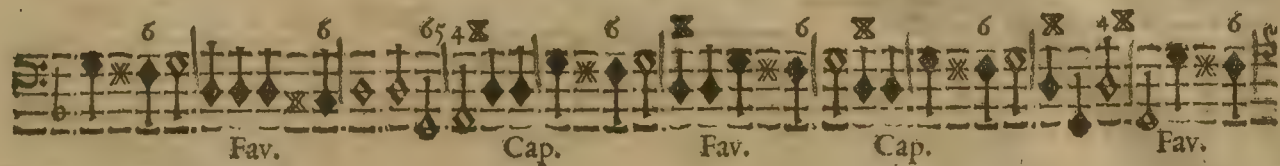
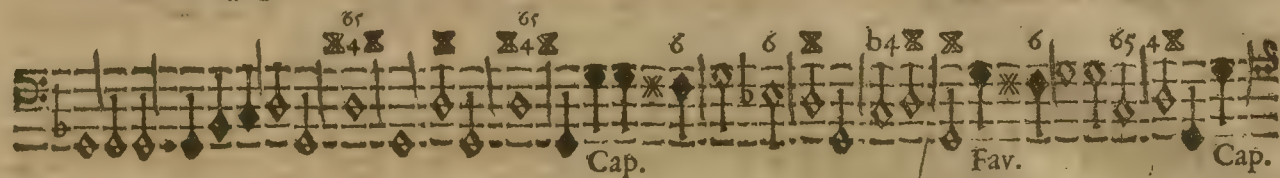
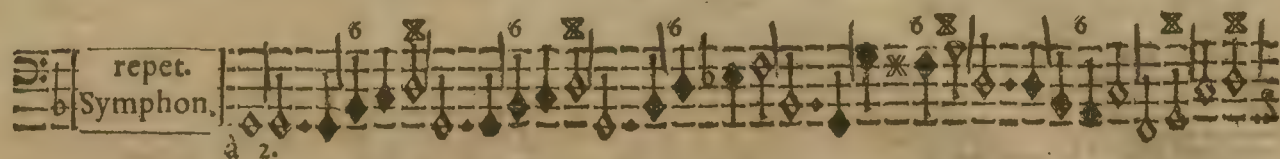
Fav.

Cap.

4. Theil Geistl. Moteten und Conc. Andr. Hamerschmieds.  
eeee iii



BASSUS CONTINUUS à 9.





**G** Bassus solus. 76 6

Eher hin ihr Verfluchten.

à 4.

ICH geh nicht.

Tutti.

Bassus solus. à 4. Sola.

à 4. Sola. à 4. Sola.

Tutti.

O ihr Berge.

à 3.

Sola.

Tutti.

Sola.

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.



BASSUS CONTINUUS à 9.

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and beams. A large, bold 'II' is written across the middle of the page, indicating a section change. The word 'Tutti.' is written in a cursive hand below the first staff. The paper shows signs of age, including discoloration and some wear along the edges.

*BASSUS CONTINUUS à 10.*

Symphon. à 3.

**E** Er Tod ist verschlungen.

6  $X_4 X$

Cap.

[illegible]

6 8 b 4 8 8 8 8 769

Cap.

Cap.

[illegible]



# BASSUS CONTINUUS à 10.

The musical score consists of ten staves, each containing a series of rhythmic and melodic symbols. The symbols include numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6), letters (b, X, Z, 4, 5, 7, 6, 5), and musical notation (diamonds, vertical lines, and horizontal lines). The staves are arranged in a vertical column, with each staff representing a different part of the ensemble. The symbols are placed on the staves in a way that suggests a specific rhythmic pattern or melody. The annotations 'Fav.', 'cap.', and 'Tutti. Gott sey Dank!' are placed below the staves, indicating specific sections or instructions for the performers.



Symphon. à 5.

Fav.  
Eni sancte Spiritus,

Fav. Tutti. Fav.

cap. Fav. cap.

Fav. cap. Fav.

cap. Fav. cap. Fav.

cap. Fav. Tutti.

Fav. Tutti. Fav.

cap.

cap. Fav. cap.

Fav. cap. Fav. cap.

Fav. Tutti. Fav.



BASSUS CONTINUUS & 10.

Handwritten musical score on aged paper. The score consists of four staves. The first staff begins with the word "Tutti." and contains a series of notes and rests. The second staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of notes and rests. The third staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of notes and rests. The fourth staff begins with the word "Tutti." and contains a series of notes and rests. The word "Fav." is written at the end of the fourth staff. The paper is aged and shows some staining.

BASSUS CONTINUUS à 12.

[illegible]

4 Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.  
fffff ij



BASSUS CONTINUUS.

6 16 16 16 16 16 16 16 1 16 16 16 16 16 16 16 1 16 16 16 16

6 8 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 8 4 4 4 4

Cap.

X X      6 56      X<sub>4</sub> b X<sub>4</sub> b 765      X 765 X X 6 6 X  
 2.

Cap.

The second system of musical notation, continuing from the first. It features a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests. Above the staff, there are several groups of 'X' marks, likely indicating fingerings or specific performance instructions. Below the staff, the word 'Cap.' (Cantata) is written at the beginning of the first measure, and 'a 2.' (alla seconda) is written below the staff in several places, indicating a change in tempo or meter. The system concludes with a double bar line.

Tutti.

6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.





Ingerdem Herr ein neues Lied.

Musical score for Bassus Continuuus à 12, featuring 12 staves of music. The notation includes various symbols such as diamonds, crosses, and letters (S, H, P, M, L, R, T, V, X, Y, Z) placed on the staves. The score is divided into sections by these symbols and includes a repeat sign with the word 'repet.' and 'Inger.' below it. The music is written in a style typical of 17th-century lute tablature.

7. Theil Geistl. Moteten und Conc. Andr. Hammerschmieds.

fffff m



BASSUS CONTINUUS à 10.

The first system consists of five staves. The top staff contains a series of diamond-shaped notes. The second staff has a treble clef and contains diamond-shaped notes with some 'X' marks above. The third staff has a treble clef and contains diamond-shaped notes. The fourth staff has a treble clef and contains diamond-shaped notes. The fifth staff has a treble clef and contains diamond-shaped notes. The word 'Alleluja.' is written at the end of the second staff.

XL.

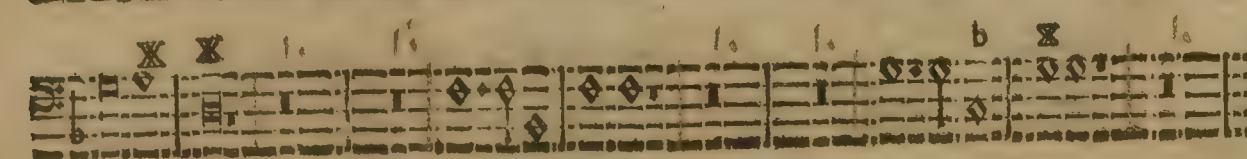
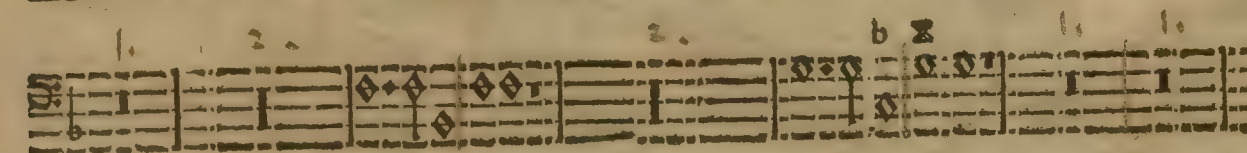
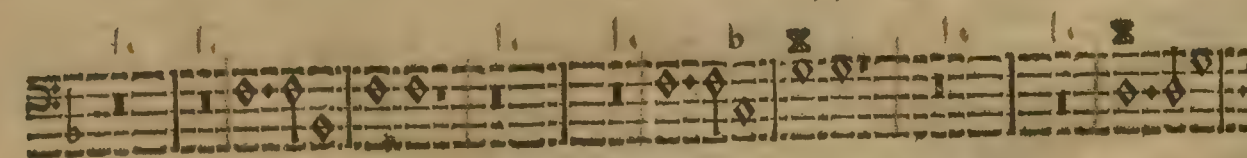
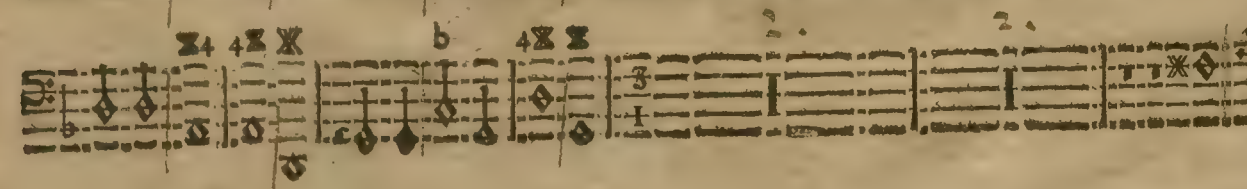
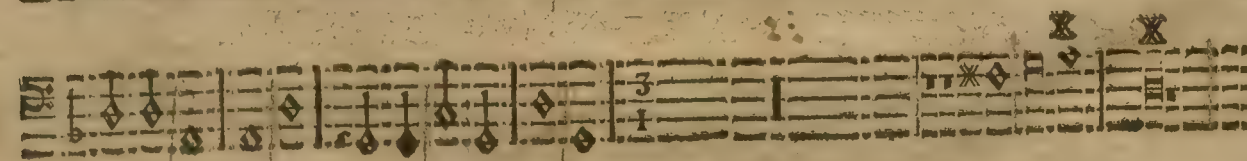
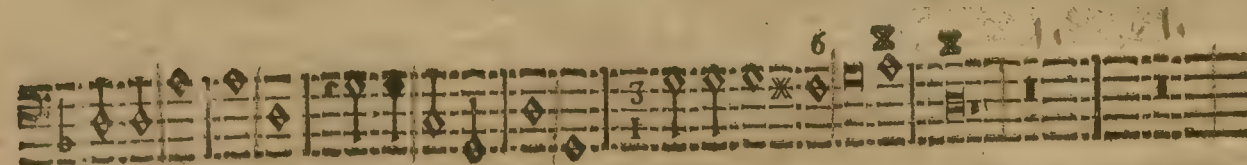
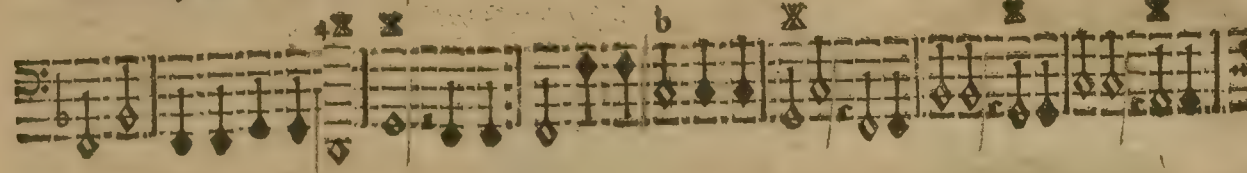
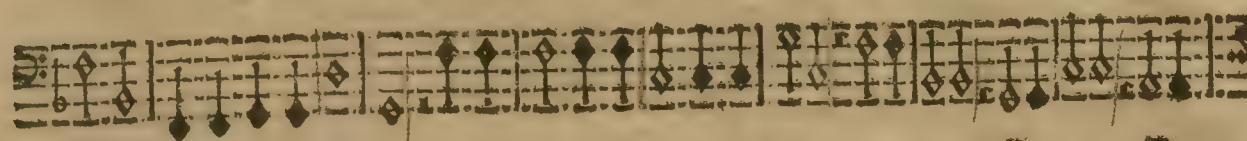
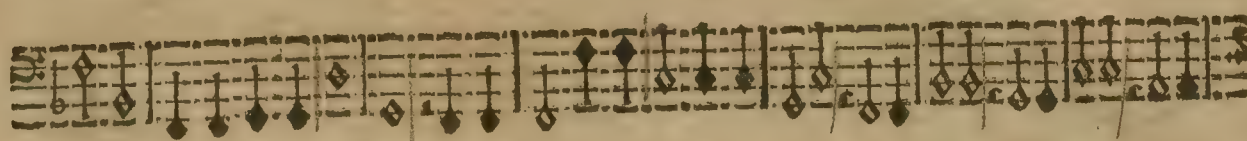
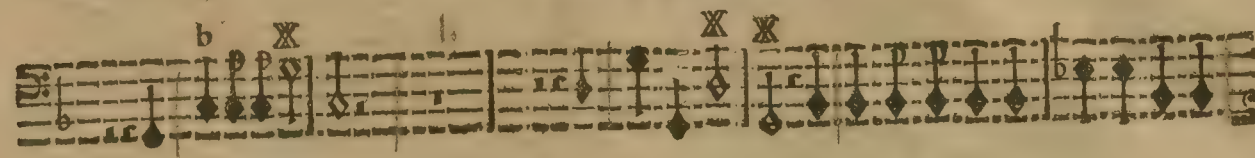
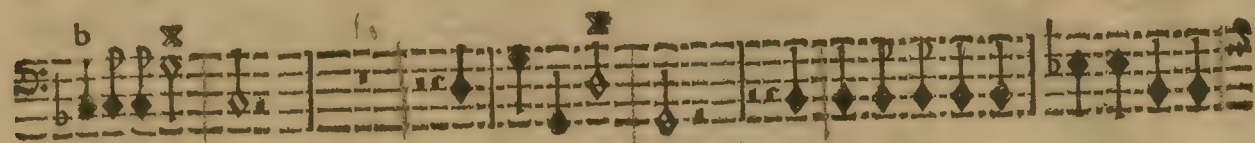
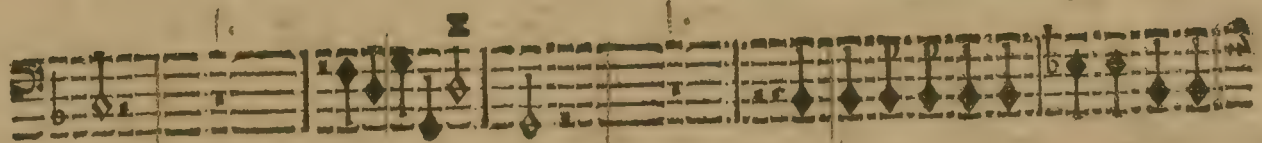
BASSUS CONTINUUS à 12. Zweyfach Echo.

The second system consists of six staves. The first staff begins with a large, ornate initial 'G' and contains diamond-shaped notes. The word 'Ihe wie fein.' is written below the first staff. The second staff has a treble clef and contains diamond-shaped notes. The third staff has a treble clef and contains diamond-shaped notes. The fourth staff has a treble clef and contains diamond-shaped notes. The fifth staff has a treble clef and contains diamond-shaped notes. The sixth staff has a treble clef and contains diamond-shaped notes. The word 'Ihe wie fein.' is written below the first staff.

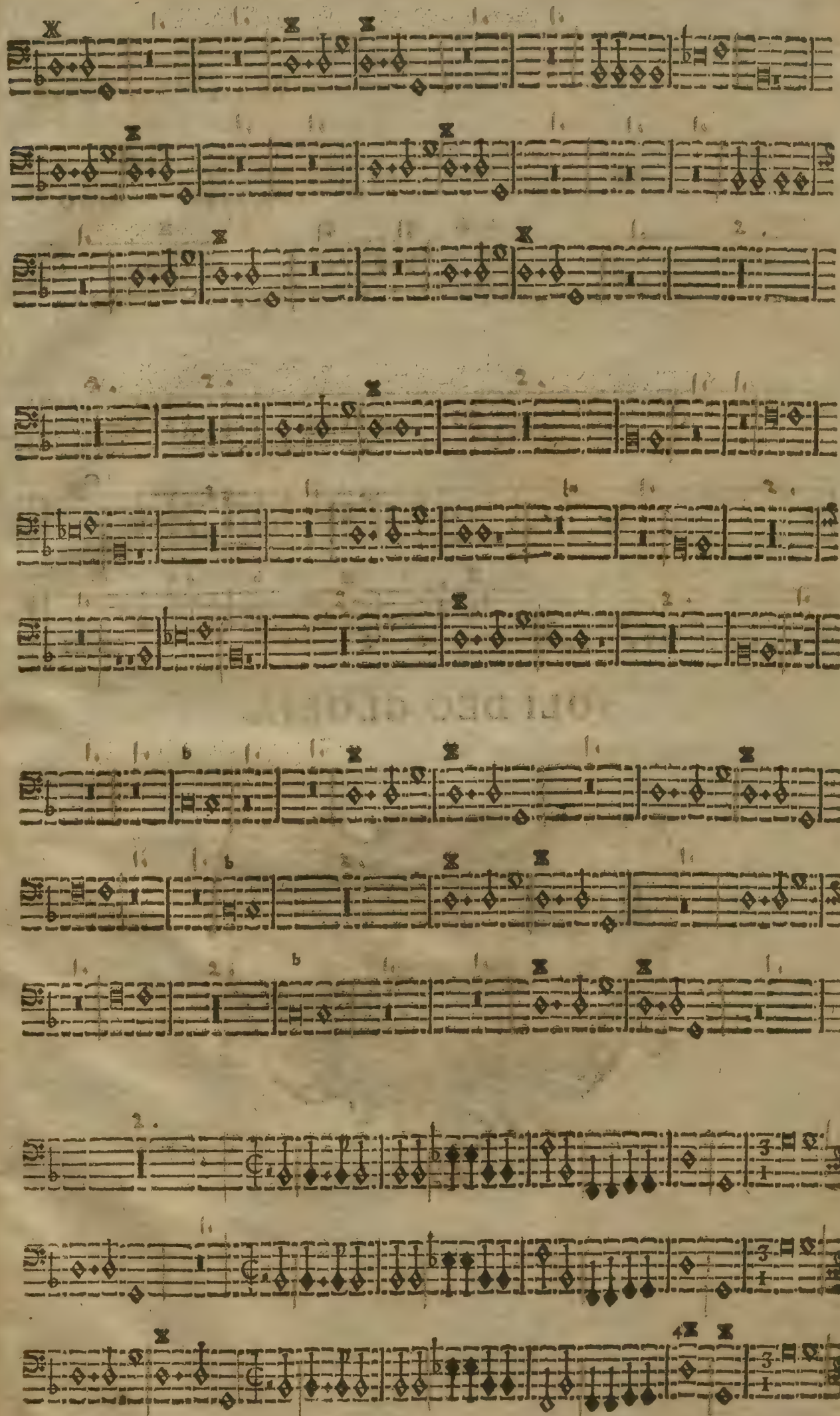


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Above the staves, there are numerous handwritten annotations, including letters (b, X, p), numbers (1, 2, 6, 4), and symbols (X, Z, I, r). The manuscript shows signs of age, with some ink fading and paper discoloration.



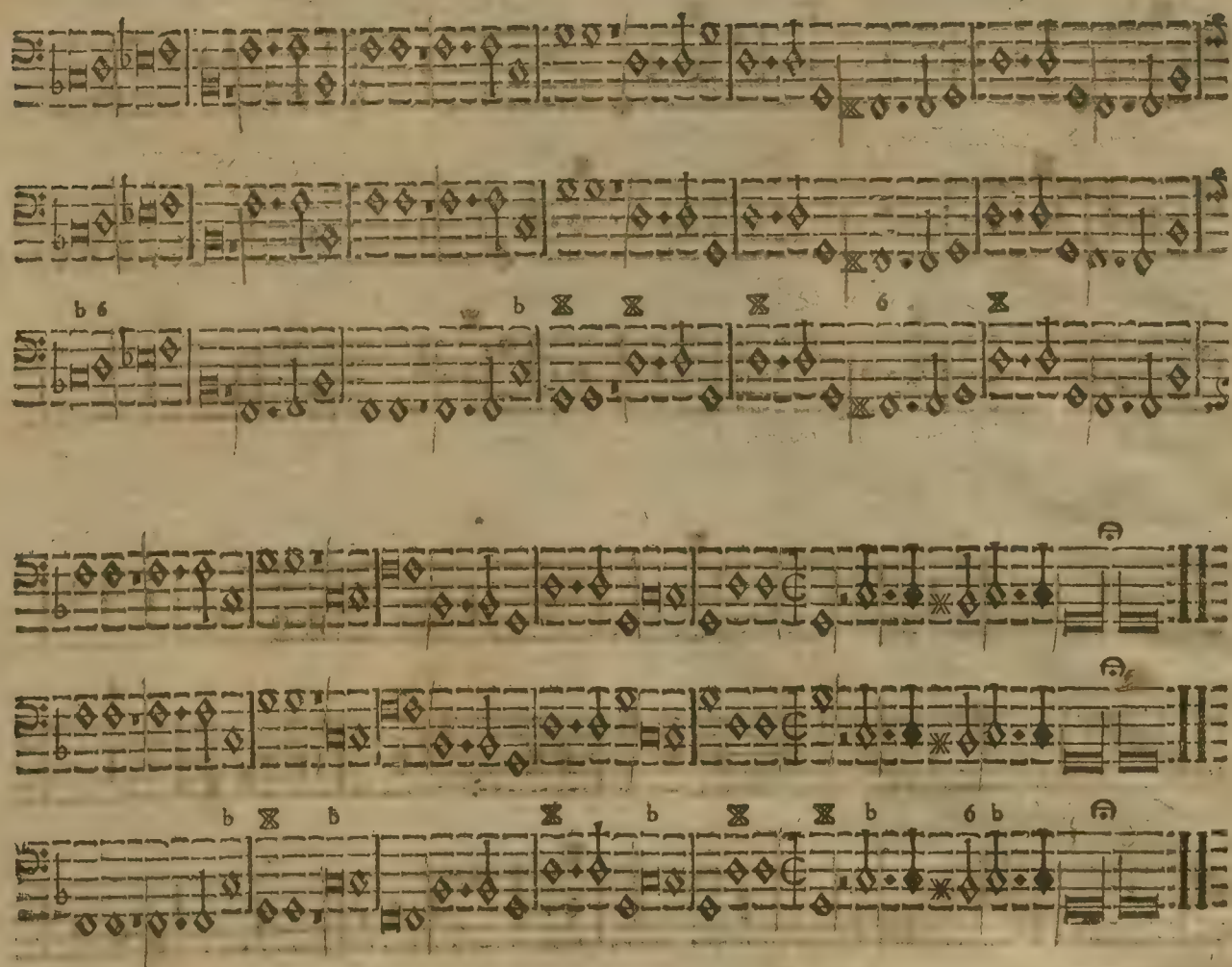






4 Theil Geistl. Moteten und Conc, Andr. Hammerschmieds.





SOLI DEO GLORIA.





# Register.

## Mit 5. Stimmen.

- |      |                                       |                                   |
|------|---------------------------------------|-----------------------------------|
| I.   | Hosianna dem Sohne David              | C.C.A.T.B. cum & sine Fundamento. |
| II.  | Mir hast du Arbeit gemacht. Dialogus. | C.C.A.T.B. cum & sine Fundamento. |
| III. | Siehe eine Jungfrau ist schwanger     | C.C.A.T.B. cum & sine Fundamento. |
| IV.  | Sey nun wieder zu frieden meine Seele | C.C.A.T.B. cum & sine Fundamento. |

## Mit 6. Stimmen.

- |       |   |  |
|-------|---|--|
| V.    | Haus und Güter erben die Eltern         | C.C.A.T.T.B. cum & sine Fundamento.        |
| VI.   | HERR der du bist vormals                | C.C.A.T.T.B. cum & sine Fundamento.        |
| VII.  | Wer walzet uns den Stein. Dialogus.     | C.C.A.T.T.B.                               |
|       |   | sampt 3. Trombon. zwey Clarin ad placitum. |
| VIII. | Ach HERR wie sind meiner Feinde so viel | C.C.A.T.T.B. cum sine & Fundamento.        |
| IX.   | Ich lieg und schlafe und erwache        | C.C.A.T.T.B. cum & sine Fundamento.        |
| X.    | Ach wie gar nichts sind alle Menschen   | C.C.A.T.T.B. cum & sine Fundamento.        |
| XI.   | Ich hebe meine Augen auff               | Tenor solus. Capella à 5.                  |
| XII.  | Das ist je gewißlich wahr               | C.C.A.T.T.B. cum & sine Fundamento.        |

## Mit 7. Stimmen.

- |       |  |                              |
|-------|--|------------------------------|
| XIII. | Freue dich des Weibes deiner Jugend        | Conc. T. T. Capella à 5.     |
| XIV.  | Kommet her und schauet an die Werck Gottes | Conc. T. T. Capella à 5.     |
| XV.   | HERR höre und sey mir gnädig               | T. B. & 2. Corn. 3. Trombon. |
| XVI.  | Bringet her dem HERREN ihr Gewaltigen      | Conc. C. T. Capella à 5.     |
| XVII. | Wol dem den du HERR züchtigest             | Conc. C. T. Capella à 5.     |

## Mit 8. Stimmen.

- |         |  |  |
|---------|--|--|
| XVIII.  | Der HERR ist mein Hirte                    | per Choros, cum & sine Fundamento.                 |
| XIX.    | HERR höre mein Wort                        | per Choros, cum & sine Fundamento.                 |
| XX.     | Steh auff HERR GOTT                        | per Choros, cum & sine Fundamento.                 |
| XXI.    | Ich hab mein Sach GOTT heimgestellt        | per Choros, cum & sine Fundamento.                 |
|         | Ach HERR lehr uns bedencken wohl           | Secunda Pars.                                      |
| XXII.   | Wie bin ich doch so herzlich froh          | per Choros, cum & sine Fundamento.                 |
| XXIII.  | Ehre sey GOTT in der Höhe                  | à 3. Fav. Capella à 5. cum & sine Fundamento.      |
| XXIV.   | Freuet euch ihr Christen alle              | Aria à 3. Fav. Capella à 5. cum & sine Fundamento. |
| XXV.    | Tancket GOTT alle Land                     | per Choros, cum & sine Fundamento.                 |
| XXVI.   | Wol dem/dem die Ubertretung vergeben sind  | per Choros, cum & sine Fundamento.                 |
| XXVII.  | HERR wo soll ich hingehen für deinem Geist | per Choros, cum & sine Fundamento.                 |
| XXVIII. | Laudate servi Domini                       | Conc. C. T. B. Capella à 5.                        |
| XXIX.   | Nach dir HERR verlanget mich               | per Choros, cum & sine Fundamento.                 |
| XXX.    | In te Domine speravi                       | per Choros, cum & sine Fundamento.                 |
| XXXI.   | Peccavi, Domine peccavi                    | per Choros, cum & sine Fundamento.                 |
| XXXII.  | Was betrübst du dich meine Seele           | per Choros, cum & sine Fundamento.                 |

## Mit 9. Stimmen.

- |         |                                      |   |
|---------|--------------------------------------|---|
| XXXIII. | Vater unser der du bist im           | per Choros, 4. Fav. Capella à 5. cum & sine Fundamento. |
| XXXIV.  | Verleih uns Friede genädiglich       | Conc. C. T. B. Capella à 6.                             |
| XXXV.   | Behet hin ihr Verfluchten. Dialogus. | Bass. sol. & per Choros.                                |

## Mit 10. Stimmen.

- |         |                          |  |
|---------|--------------------------|--|
| XXXVI.  | Der Tod ist verschlungen | à 8. Voc. cum 2. Violin ad Placitum, cum & sine Fundamento.                                |
| XXXVII. | Veni sancte Spiritus     | à 3. Fav. Capella à 5. cum 2. Violin. vel 2. Trombetti ad placitum, cum & sine Fundamento. |

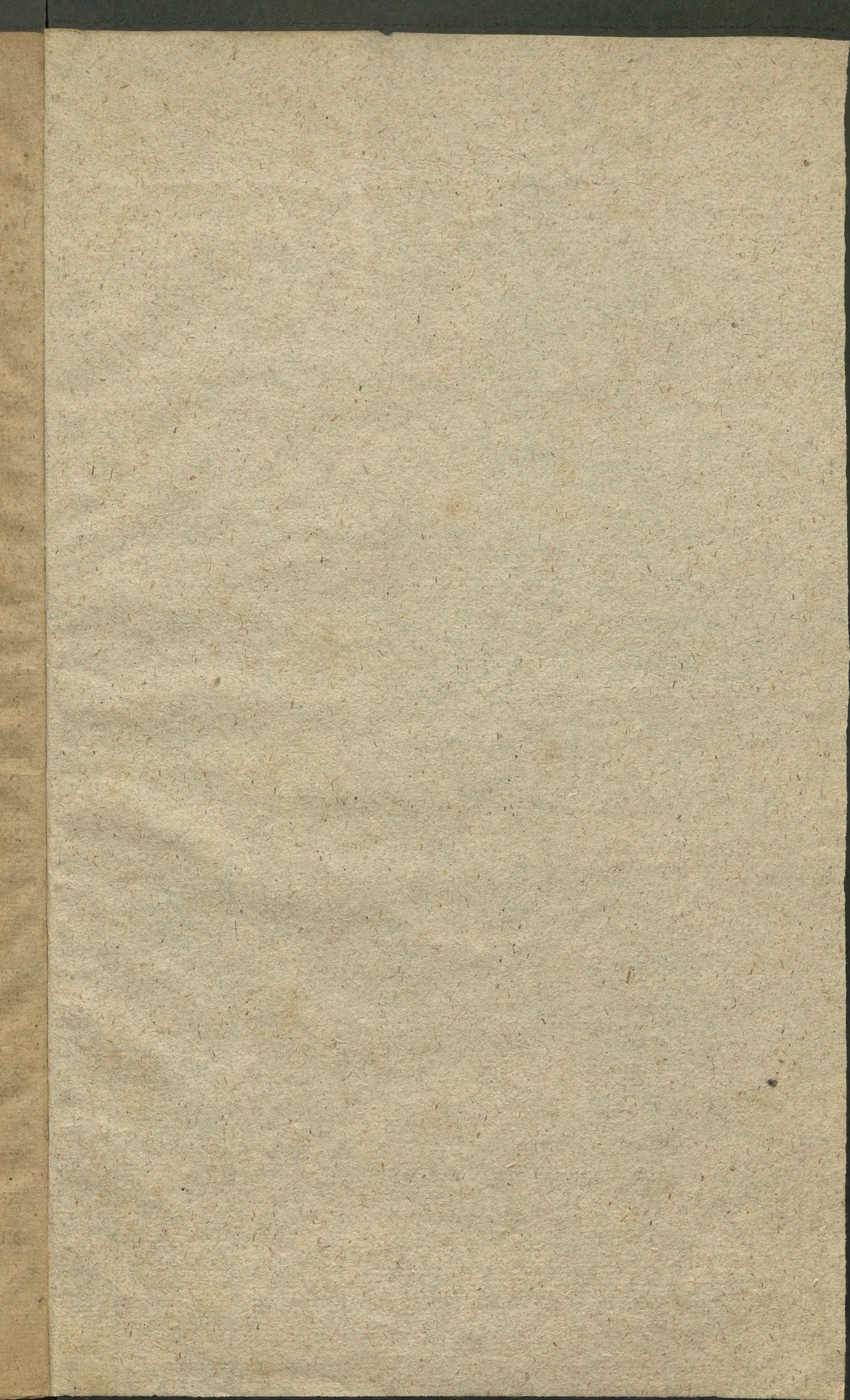
## Mit 12. Stimmen.

- |          |   |  |
|----------|---|--|
| XXXVIII. | Alleluja/Lobet den HERREN in seinem Heiligthumb | Conc. T. T. cum Capella  |
|          |   | Voce à 5. & Instr. à 5. ad placitum.   |
| XXXIX.   | Singet dem HERREN ein neues Lied                | à 8. Voc. per Choros, 2. Trombon. & 2. Trombetti ad placitum, cum & sine Fundamento. |
| XL.      | Siehe wie fein und lieblich ist's               | Zweyfach Echo per Choros, cum & sine Fundamento.                                     |















Il Cant. h. e. a. a. 1.

Mus. project. ant.



